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PRACTICAL

TUTOR

for the

Oboe

and the

Cor Anglais.

NEW EDITION, REVISED & ENLARGED.

OTTO LANGEY.

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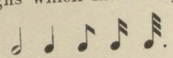
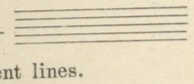
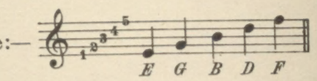
RUDIMENTS OF MUSIC.

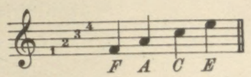
Before the student can commence to play on any instrument, it is necessary that he should be acquainted with the rudiments of Notation.

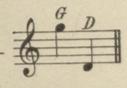
The musical signs which indicate pitch and duration of a musical sound, are called Notes, figured thus:— 

They are named after the first seven letters of the alphabet; A B C D E F G and are written on, between, above or below five parallel lines:—  called the *STAVE*, the names of which are determined by *CLEFS*, placed on different lines.

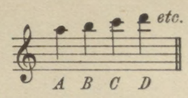
For the Oboe and the Cor Anglais, the treble or G clef is used, which is placed on the second line of the stave thus:—

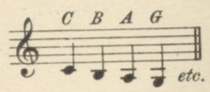
The names of the notes placed upon the five lines are:— 

and those in the four spaces between the lines are:— 

the two notes immediately above and below the lines are:— 

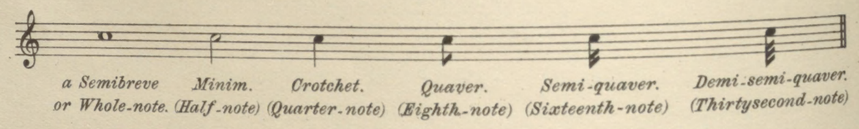
If more notes are required, then, what are called leger-lines, are added above and below the stave, the notes placed on and above the leger-lines are:—



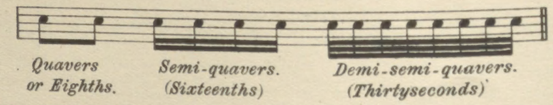
and those on and below:— 

DURATION OF NOTES.

Notes may be of long or short Duration, which is shown by their peculiar form:—



Several of the latter three specimens combined may also be written:—



THE RELATIVE VALUE OF NOTES.

ONE SEMIBREVE or WHOLE-NOTE IS EQUAL TO

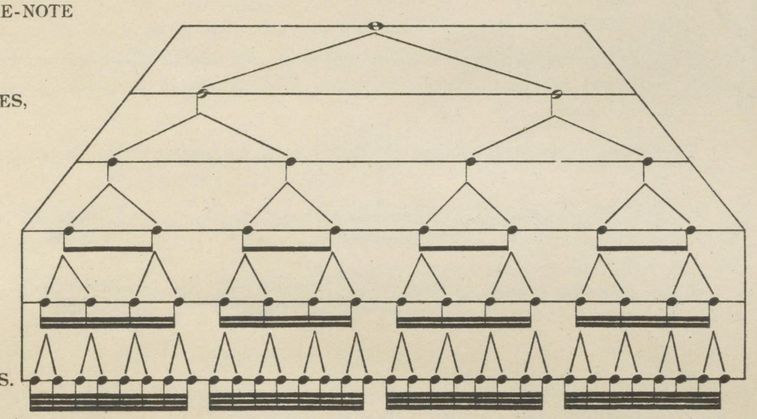
2 MINIMS, or HALF-NOTES,

or 4 CROTCHETS, *(Quarter-notes.)*

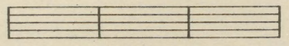
or 8 QUAVERS, *(Eighths.)*

or 16 SEMI-QUAVERS, *(Sixteenths.)*

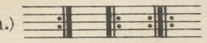
or 32 DEMI-SEMI-QUAVERS. *(Thirtyseconds.)*



BARS.

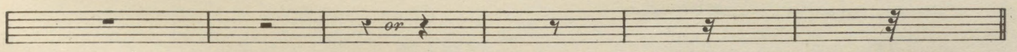
Every piece of music is divided into equal MEASURES or portions of TIME, by vertical lines, called BARS:— 

every bar must contain a certain number of notes regulated by the FIGURES, which always follow the *signature.*

A DOUBLE-BAR is used to denote either a part, or the whole of a composition, and when Dots are added, the part on the same side as the dots, is *Repeated.* (i.e. played again.) 

RESTS.

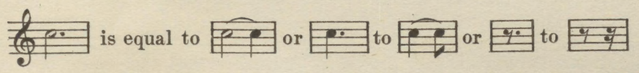
Instead of a note, a *Rest* of an equal value may be used, to complete the measure.

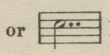
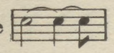


Rest for a Semibreve or Whole-note. | *Minim. (Half-note)* | *Crotchet. (Quarter-note)* | *Quaver. (Eighth-note)* | *Semi-quaver. (Sixteenth-note)* | *Demi-semi-quaver. (Thirtysecond-note)*

DOTS.

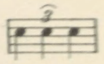
A *DOT* placed after any note increases its value *one half,* Thus:—

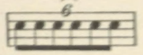
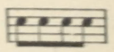


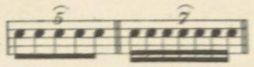
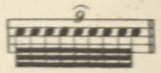
Two Dots placed after a note increase its value one half and a quarter, or  like 

TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

Triplets are marked by a $\widehat{3}$ being put over a group of three notes. Double Triplets are marked by a $\widehat{6}$ being put over a group of six notes. That means:—

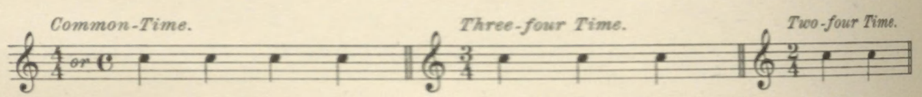
Three Crotchets marked thus  must be played in the same time as two Crotchets

not so marked; or six Quavers  like four Quavers  not so marked.

There are also groups of  and  notes.

TIME OR MEASURE.

In order to know how many parts of a Semibreve or Whole-note each bar contains, figures are placed at the beginning of every piece of music:—

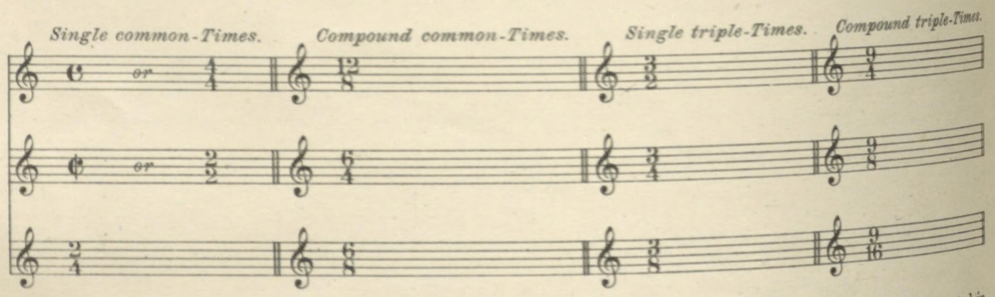


Contains four crotchets or the same value in longer or shorter notes or rests and four (1, 2, 3, 4,) have to be counted in a bar.

Contains three crotchets or the same value of longer or shorter notes or rests and three (1, 2, 3,) have to be counted in a bar.

Contains two crotchets, two (1, 2,) have to be counted.

A TABLE OF TIMES.



When a line is drawn through the **C** thus **¢** it indicates that *Two* beats only must be counted in a bar. This time is often incorrectly termed *Alla Breve.*

THE OBOE.

Consists of four pieces:— the Reed and staple; the upper Joint, fingered by the left hand; the lower Joint, fingered by the right; and the Bell. *(See illustration on the next page.)*

Put the two joints together with the finger-holes in a direct line, then add the Bell and finally the Reed and staple.

THE RIGHT HAND.

The thumb of the right hand is placed under the rest, which will be found at the back of the lower Joint, this comprises the entire support of the instrument, the first, second and third fingers are used for stopping the fourth, fifth and sixth finger-holes, the third finger is also used to work Key 5, the fourth finger is used to work the Keys 2, 3 & 4.

THE LEFT HAND.

The thumb of the left hand is used to work the first Octave-key, the first finger is used to work the second Octave-key and also the finger-plate over the first hole, the second and third fingers are used to stop the second and third finger-holes, the fourth finger is used to work the Keys 0, 1, 6 & 4♯.

The student should commit to memory the fingering and use of the Keys, before attempting to produce the sound. *(See next page.)*

TO PRODUCE THE SOUND.

Draw the lower lip over the teeth, then insert nearly half the Reed into the mouth, allowing it to rest lightly upon the lower lip, then cover it with the upper lip, with just enough pressure to prevent the breath escaping through either side of the mouth, do not allow the teeth to come in contact with the Reed, take in a moderate supply of air, through the nostrils or through the sides of the mouth, *(not through the Reed)* then press the point of the tongue against the roots of the upper teeth, the tongue is now ready for action; withdraw the tongue quickly, pronouncing the letter T! or D, according to the required quality of tone, this action will allow a current of air to pass, which must be evenly forced through the Reed. Do not allow the lungs to get quite empty before reinflating them.

COR ANGLAIS. (Tenor Oboe.)

This is the French name given to the English-Horn, in Italian it is called *Corno Inglese*, in German *Englisches Horn;* it is pitched in the Key of F, therefore the sound emitted is a fifth below its notation; C in the third space sounds F in the first space, and so on. The scale, compass and fingering is practically the same as the Oboe, to which instrument it bears the same relation as the *Corno di Bassetto* does to the Clarinet.

PRECAUTIONS.

Grease the joints with a mixture of melted beeswax and tallow. Oil the point of each spring and also the screws of the Keys occasionally. When the Keys do not act freely, take the screws out carefully and clean them with a piece of leather. After playing, wipe the moisture out of the instrument by means of a soft piece of silk passed in with a cleaning-stick.

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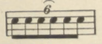
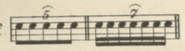
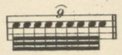
not so marked; or six Quavers  like four Quavers not so marked.

There are also groups of  and  notes.

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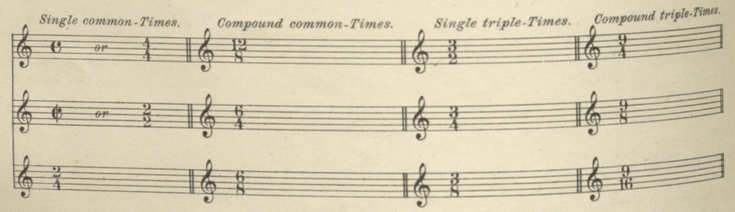
A TABLE OF TIMES.



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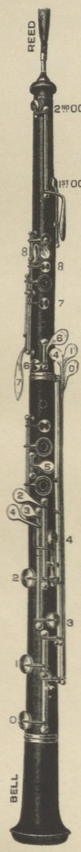
SCALE OF THE OBOE AND THE COR-ANGLAIS.



These notes sound like those below.

or

These notes sound like those below.

Finger-hole closed. ◒ Finger-hole half closed.
○ Finger-hole open. Figures indicate the Keys.

This Design and Scale is copyright, by HAWKES & SON, London.

These notes sound like those below.

or

These notes sound like those below.

1st Oct. 2nd Oct. 1st Oct.

LEFT.

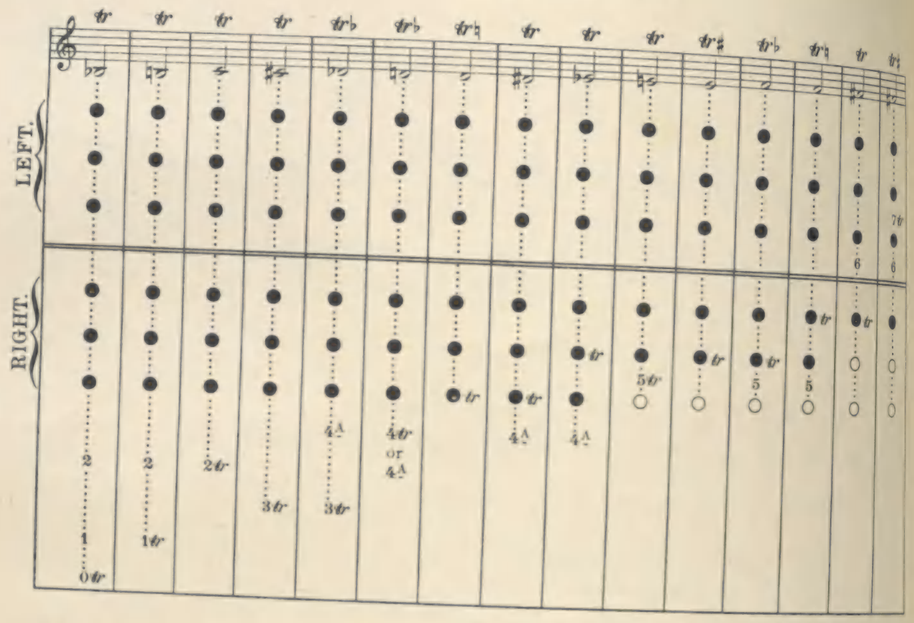
RIGHT.

4 or 4A 4 4 4 4 4

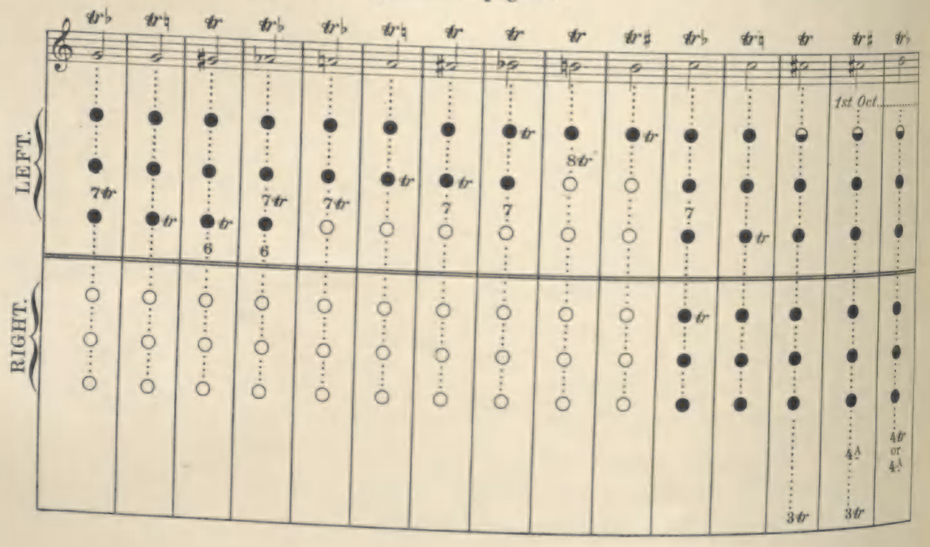
● Finger-hole closed. ◒ Finger-hole half closed.
○ Finger-hole open. Figures indicate the Keys.

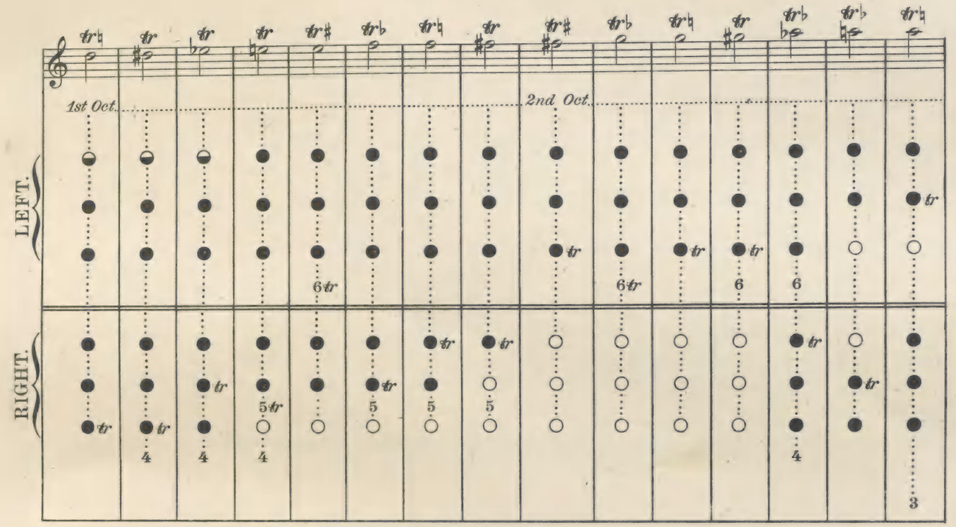
*Use the 2nd Octave-Key for the Cor-Anglais.

TABLE OF SHAKES (*tr*).

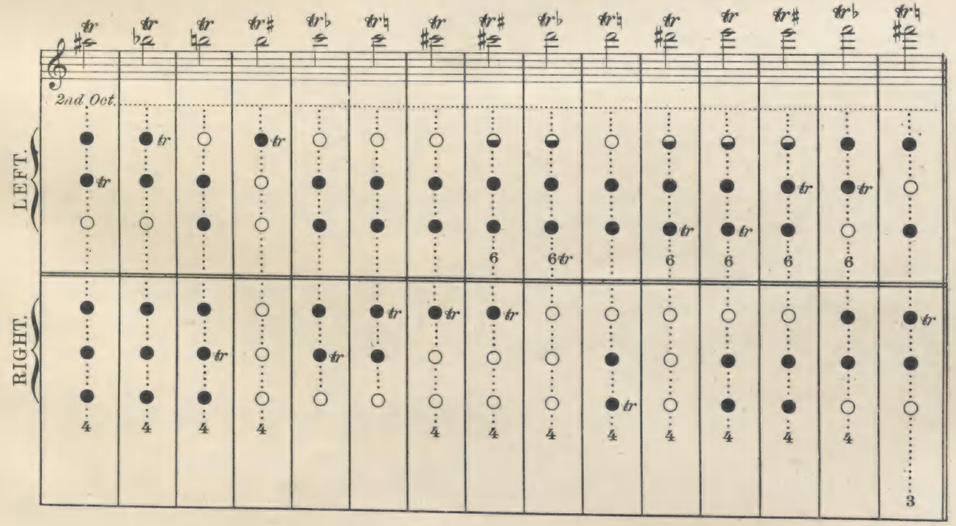


All these marks and figures are explained on page 6.



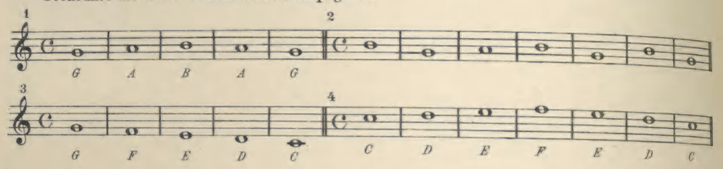


All these marks and figures are explained on page 7.



FIRST EXERCISES.

Pronounce the letter T! as directed on page 5.



SCALES.

The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale* and each note of a Scale is called a *Degree*.

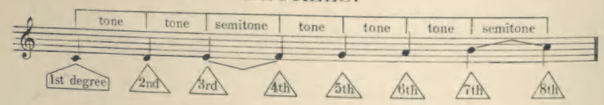
Between these eight degrees there are seven intervals or distances, five of which are whole *tones* and two *semitones*.

There are two principal kinds of Scales, termed *Major* and *Minor*, whose ascension or descension is diatonical (i.e. in tones and semitones;) and a third kind, whose ascension or descension is chromatical (i.e. in semitones.)

For the present, only the major scale will be treated upon.

In the major scale the semitones are situated between the third and fourth, and the seventh and eighth degrees of the Scale.

DEGREES.



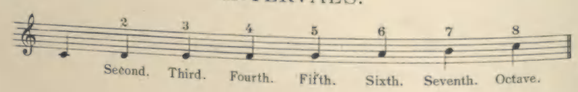
Each diatonic scale derives its name from the name of the note on the first degree — or the *root*.

There are twelve major and twelve minor scales; but not to burden the student with their combination at present, only the scale of C major will be given.

The distance from one note to another is called an *Interval*. Two notes placed on the same degree do not produce any interval, they are said to be in *Unison*.

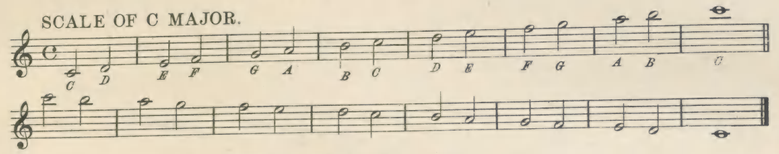
The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh, the Octave etc.

INTERVALS.

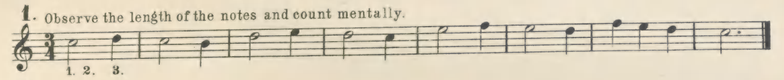


SCALES AND EXERCISES.

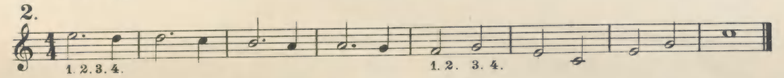
SCALE OF C MAJOR.



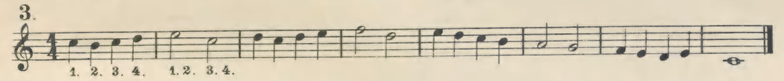
1. Observe the length of the notes and count mentally.



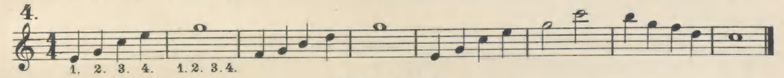
2.



3.



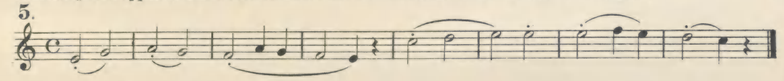
4.



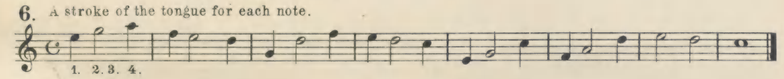
THE SLUR.

A slur (⁀) drawn over or under two or more notes binds those notes together, for which only one stroke of the tongue is applied. A dot over or under the note indicates a new stroke of the tongue.

5.



6. A stroke of the tongue for each note.



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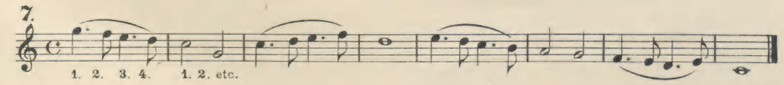
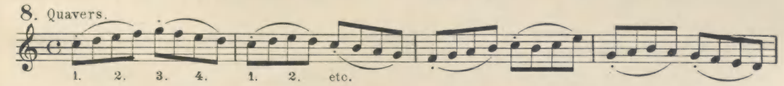
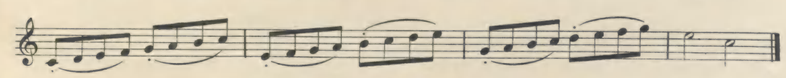


8. Quavers.

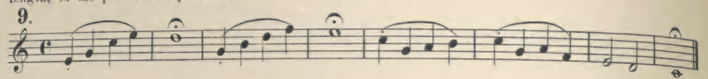




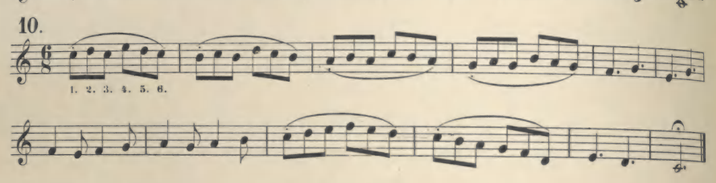
THE PAUSE.

This sign (𝄐) is called a Pause. When it is placed over a note, that note is sustained to an indefinite length, at the performers pleasure.

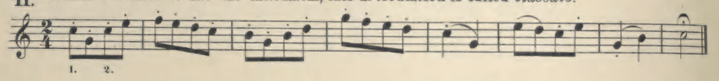
9.



10.

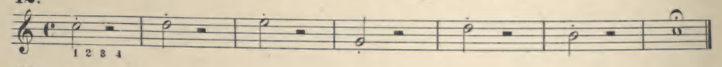


11. Pronounce a short *T!* into the instrument, this articulation is called *staccato.*



Exercises for observing the Rests.

12.



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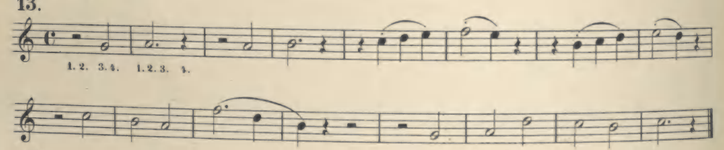

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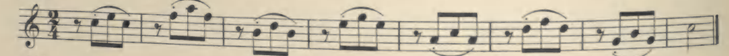

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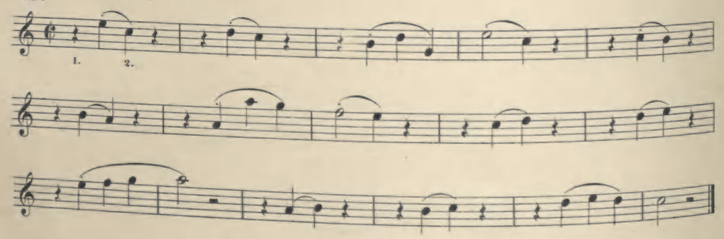

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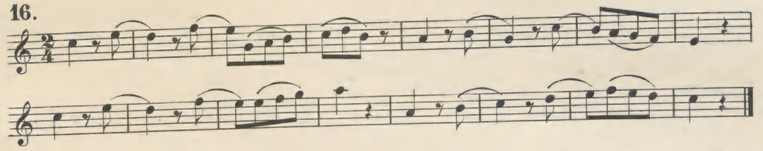

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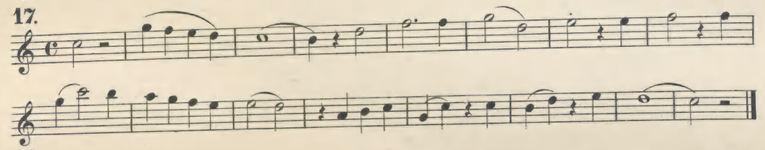

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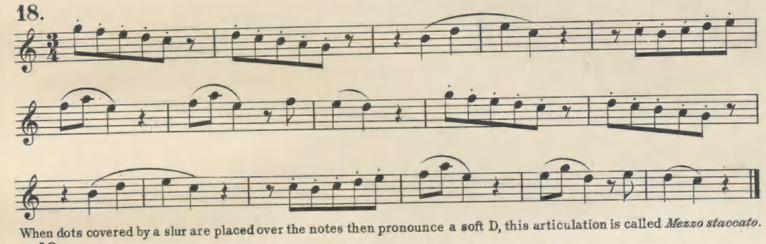
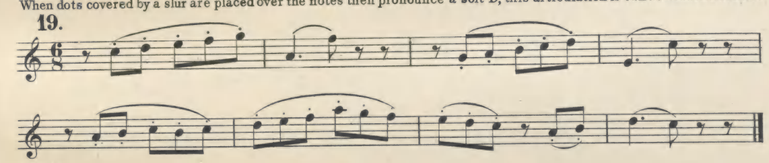


When dots covered by a slur are placed over the notes then pronounce a soft D, this articulation is called *Mezzo staccato.*

19.



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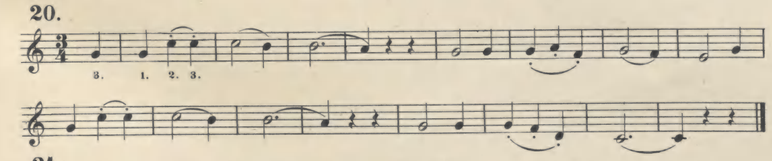

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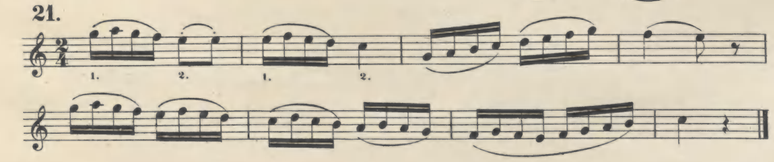
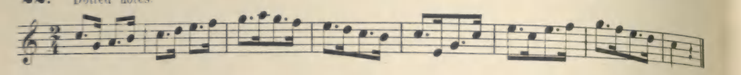
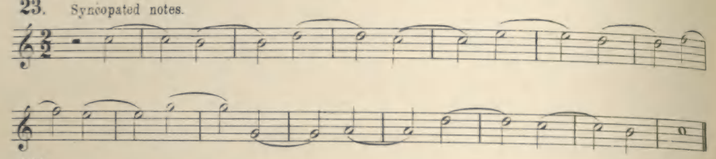


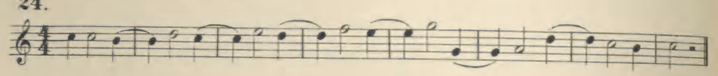
22. Dotted notes.



23. Syncopated notes.



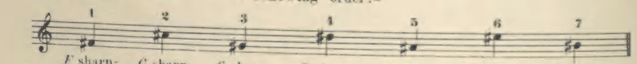
24.



SHARPS.

A scale may be formed on any note; but in order to produce semitones between the third and fourth and the seventh and eighth degrees in any other but the scale of C major, it is necessary to employ certain characters, which do raise, depress or restore any note of the scale. One of these characters is called a Sharp (♯) and when prefixed to a note, raises that note a semitone. The number of Sharps employed in a scale, depends, upon which note the scale is founded.

The sharps succeed each other in the following order:—

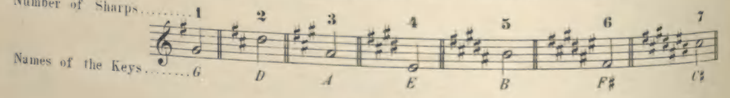


F sharp; *C* sharp; *G* sharp; *D* sharp; *A* sharp; *E* sharp; *B* sharp.

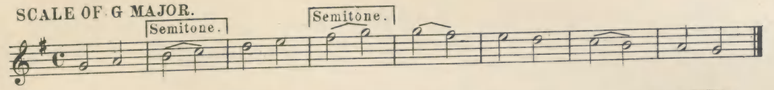
Thus it will be seen that if one sharp is employed it must be prefixed to *F*, consequently all *F*'s in that piece must be raised half a tone. When two sharps are employed all *F*'s and *C*'s must be raised, and three sharps all *F*'s, *C*'s and *G*'s etc.

The sharps marked at the commencement are called the Signature, while any which occur in the course of the composition are called accidentals.

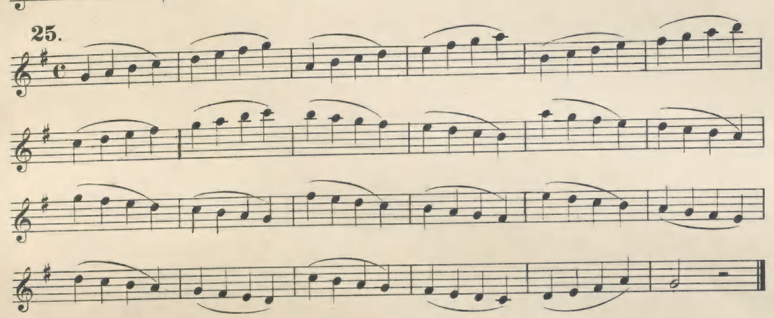
TABLE OF SIGNATURES IN SHARP KEYS.



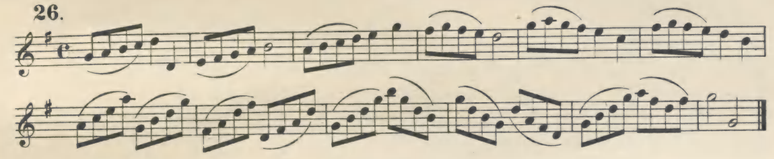
SCALE OF G MAJOR.



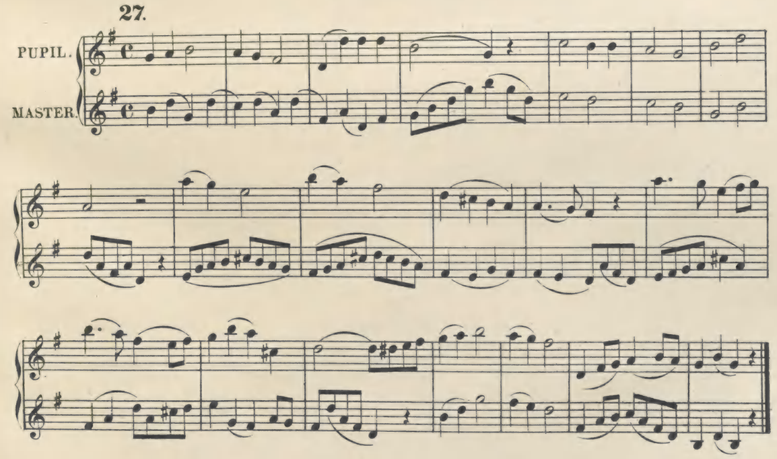
25.



26.

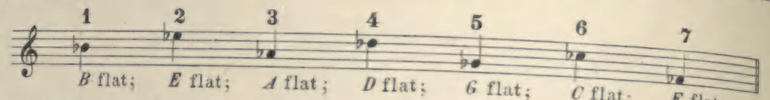


27.



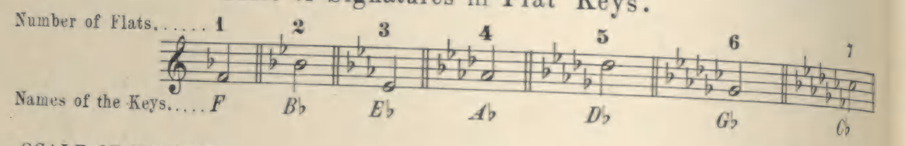
FLATS.

A flat(♭) prefixed to a note, depresses that note a semitone. The flats succeed each other in the following order:–

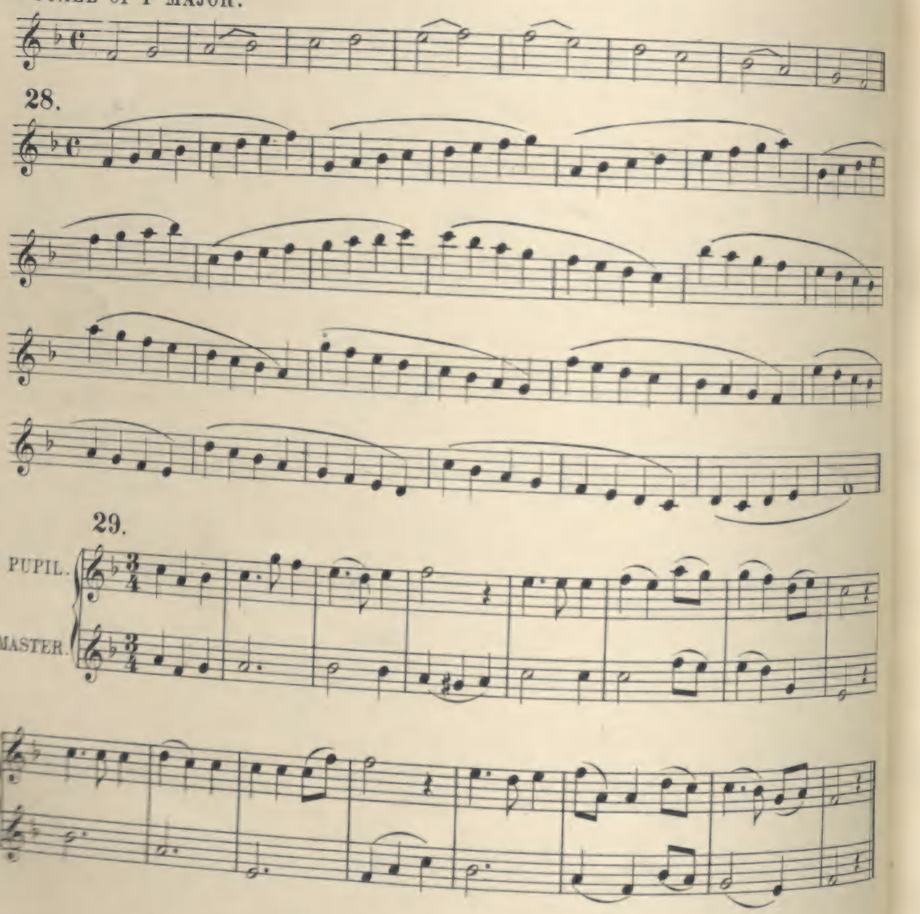


The same rule concerning Signature, as with sharps is to be observed here.

Table of Signatures in Flat Keys.

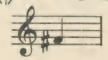
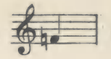


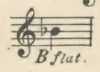
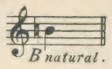
SCALE OF F MAJOR.



THE NATURAL.

In order to restore a note, which has been raised by a sharp (♯) or depressed by a flat (♭,) a *Natural* (♮) is employed, which restores it to its natural pitch:

Thus  raised by a sharp, is restored by the natural  to its original sound

or  to 

MINOR SCALES.

Every major scale has its relative minor, the root of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. There are two kinds of *minor* scales, the *Harmonic* and the *melodic* form, of which the latter now will be explained.

The ascending of the melodic minor scale differs from the descending, the former having its sixth and seventh degrees raised by *accidentals not essential to the Key*. In ascending, the semitones are situated between the second and third, and the seventh and eighth degrees; and in descending between the sixth and fifth and the third and second degrees.

The *Harmonic* Minor Scales are given on page 56.

Scale of *A* minor, without signature, relative to *C* major.

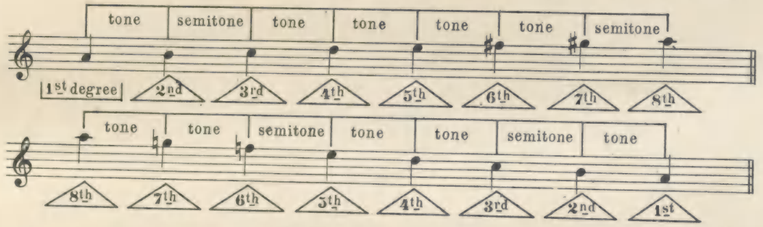
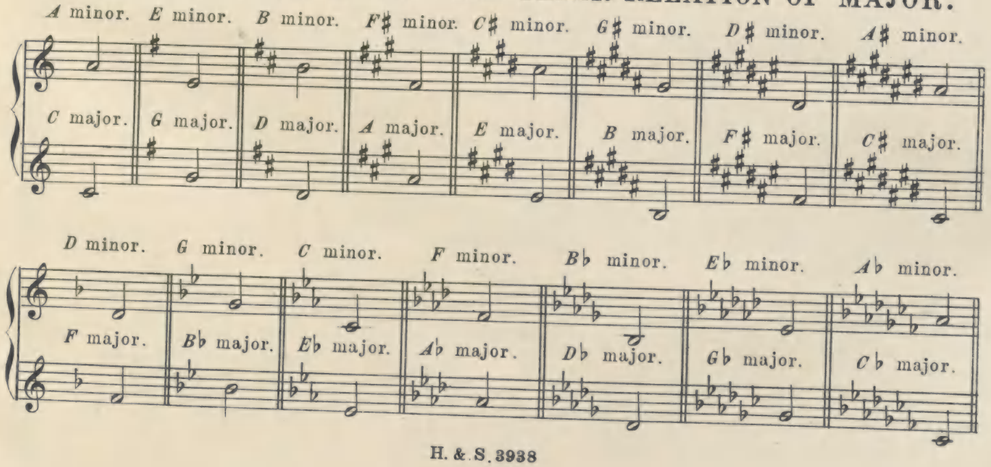


TABLE OF MINOR KEYS WITH THEIR RELATION OF MAJOR.



SCALE OF A MINOR.

30.

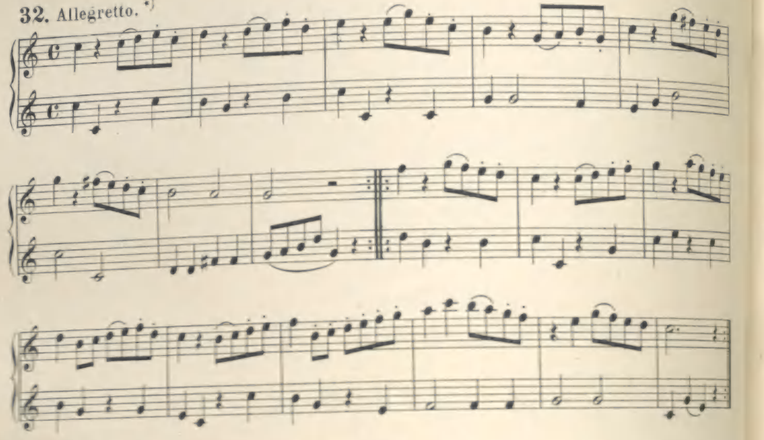
31.

TAKING BREATH.

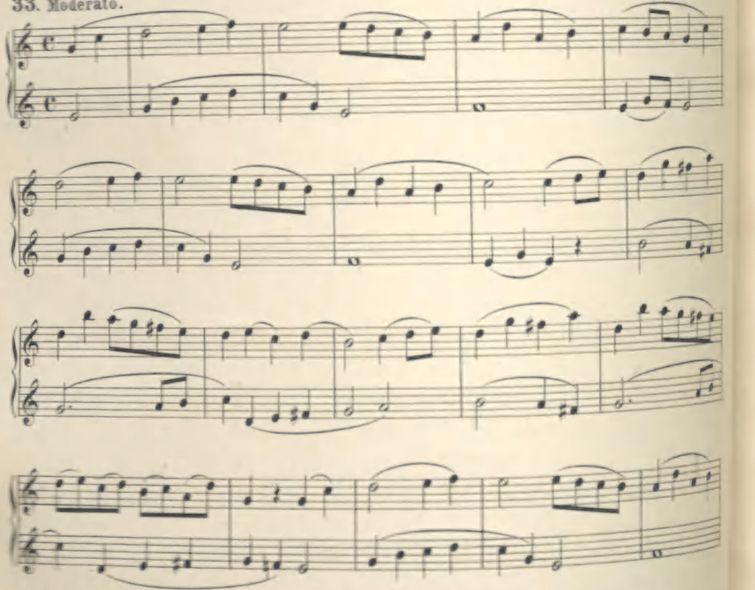
In playing a wind instrument it is very important to take breath at the proper time, which should be done quietly without noise and without any motion of the Body. As musical compositions consist of phrases, care should be taken that such phrases are not interrupted. Much, however, depends on the construction of the body, for some players can keep the breath longer than others, therefore no strict rule can be given, where to take fresh breath. In the following scales, which are given with the accompaniment of a 2nd Oboe (or Violin); the places are marked by a , where to take breath.

SCALE OF C MAJOR.

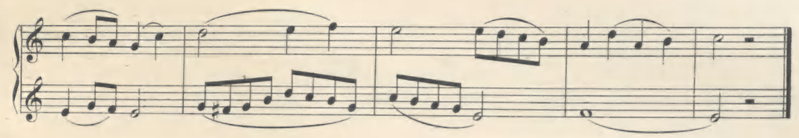
32. Allegretto. *)



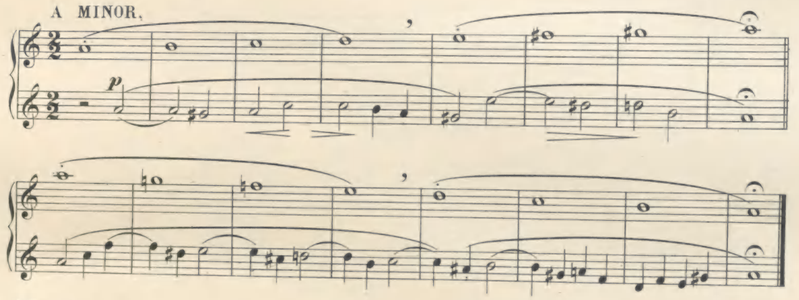
33. Moderato.



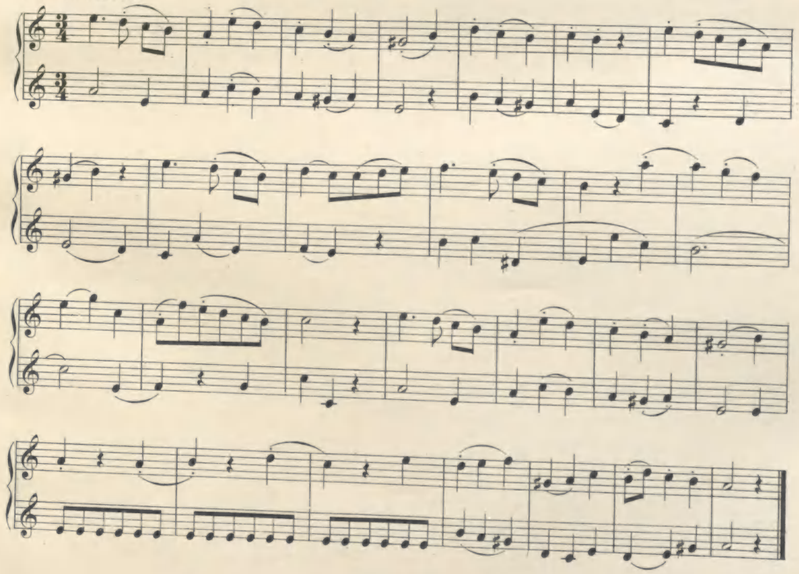
*) A List of the principal words used in modern music is given on page 81.



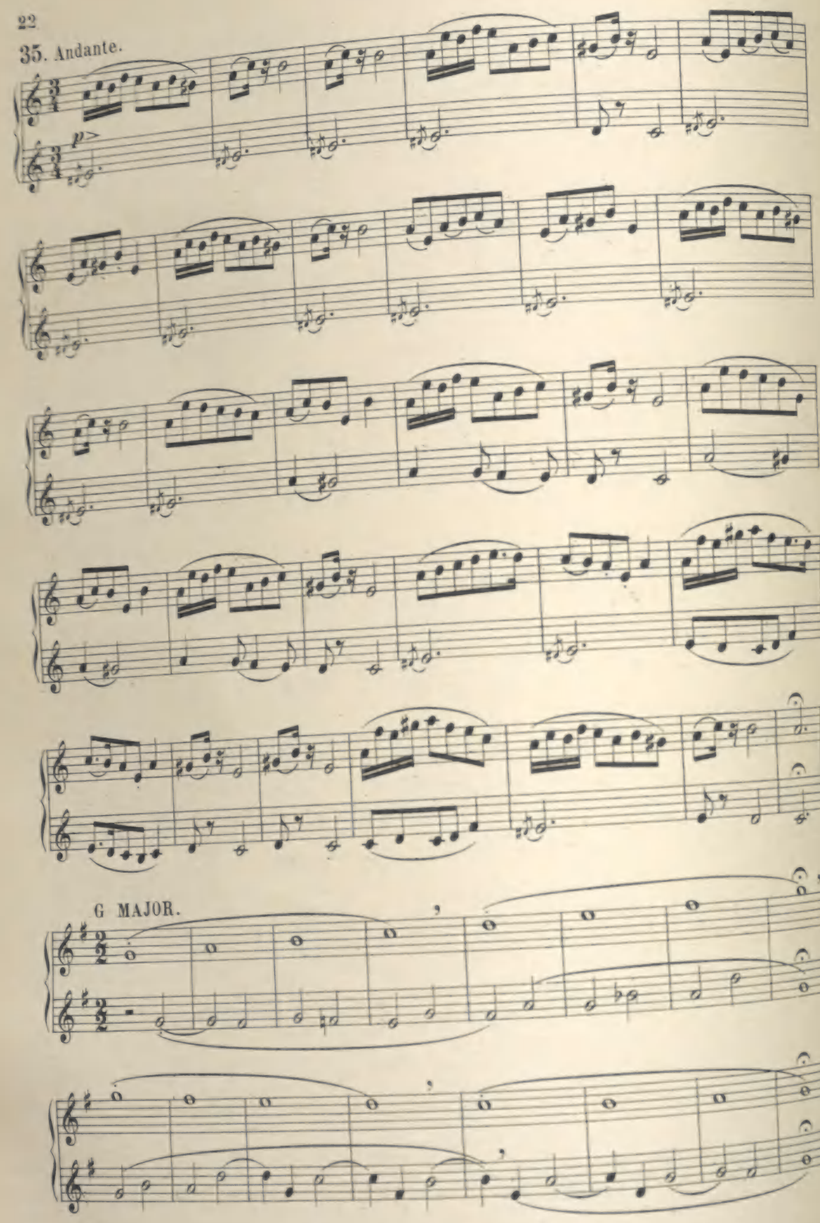
A MINOR.



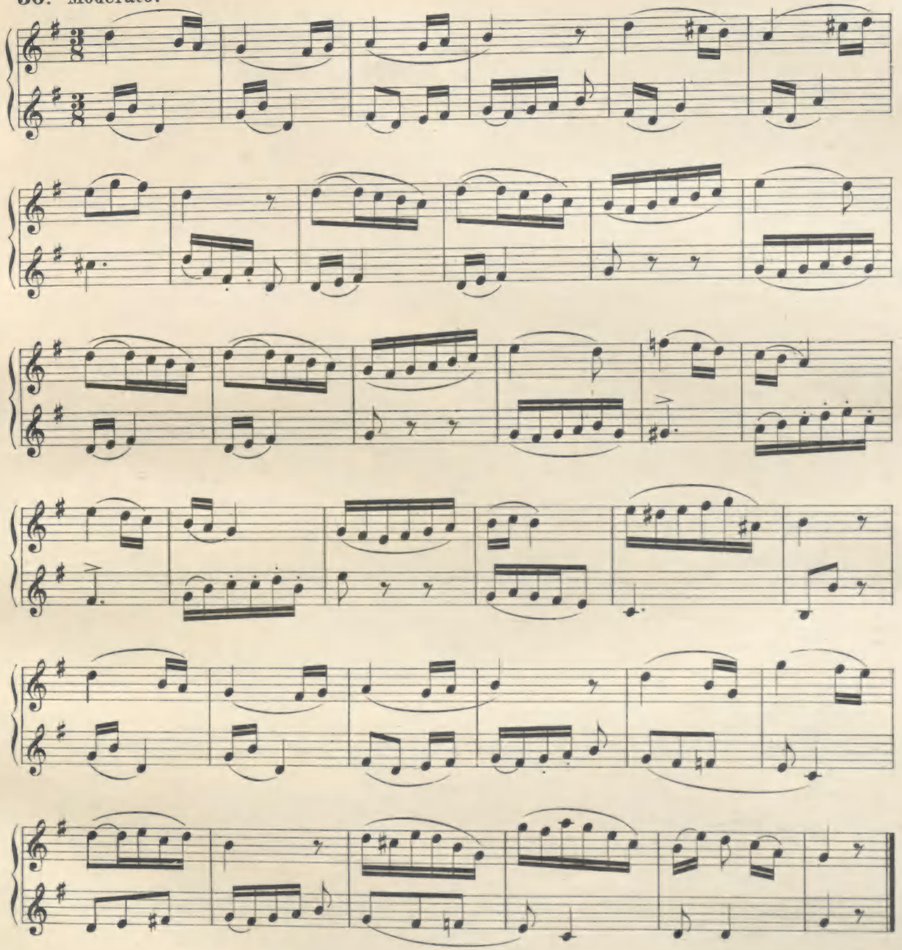
34. Grazioso.



35. Andante.



36. Moderato.

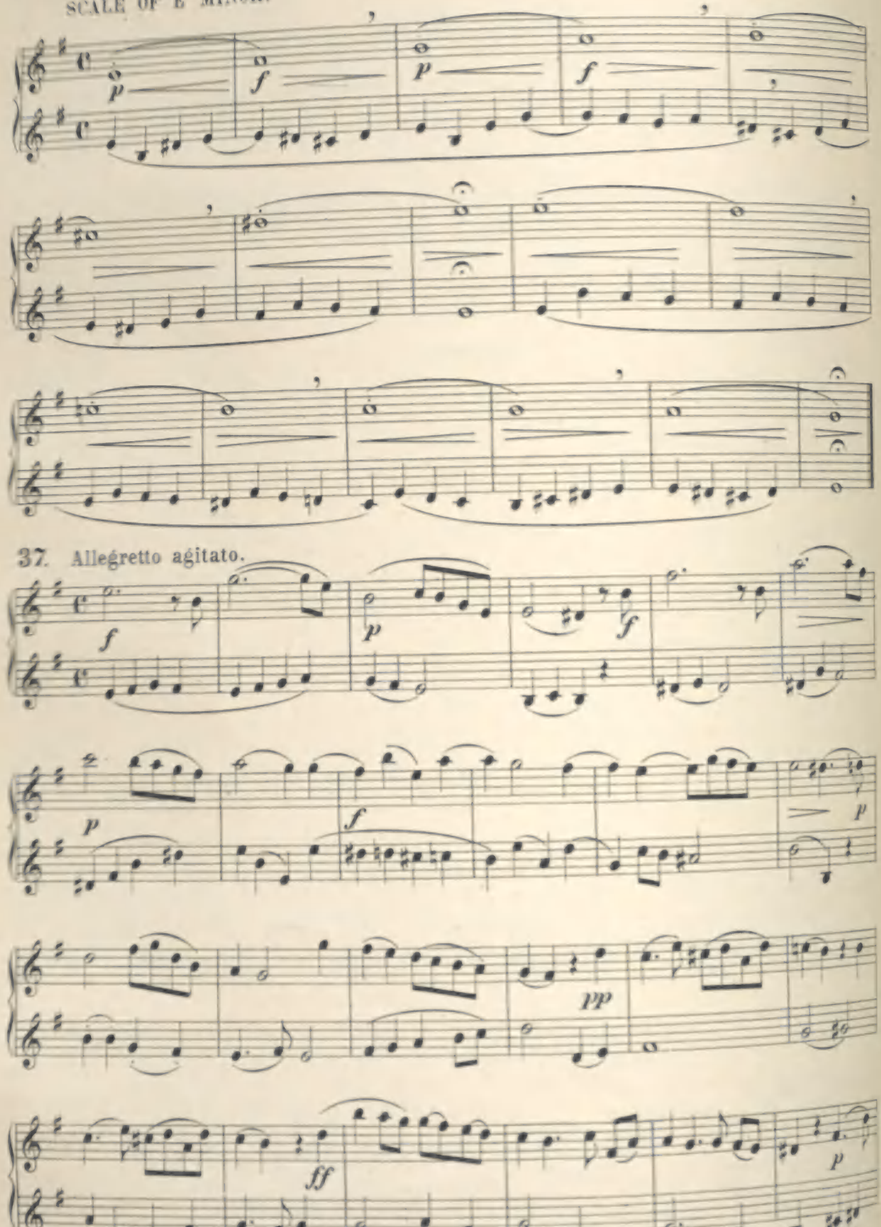


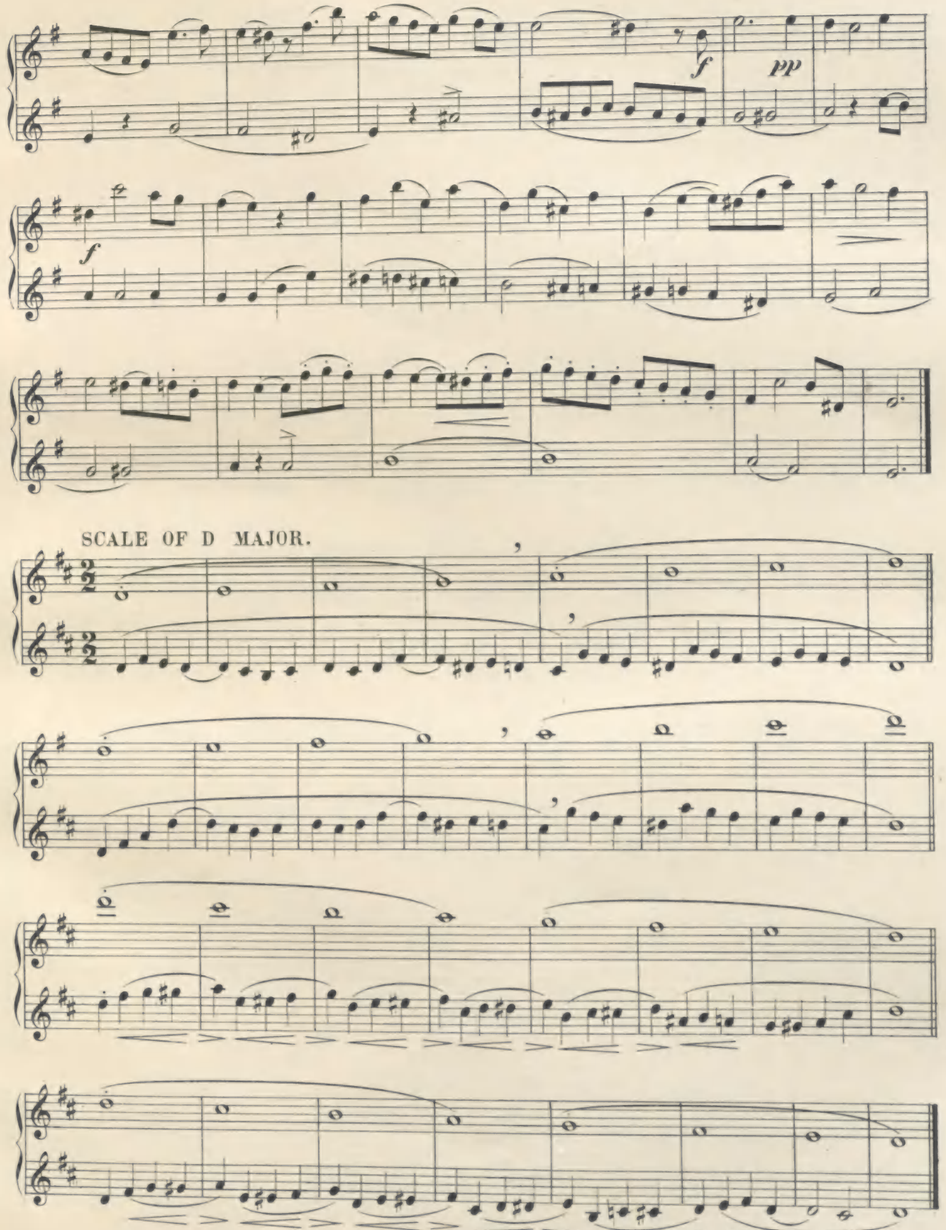
MARKS OF EXPRESSION.

p. means: *piano,*
pp. „ *pianissimo,*
f. „ *forte,*
ff. „ *fortissimo,*
mf. „ *mezzo forte,*
cresc. or ＜ means: *crescendo,* increasing the sound.

dim., decresc. or ＞ means: *diminuendo, decrescendo,* diminishing the sound.
sf, sf or ＞ means: *sforzando, rinforzando,* sharply accentuated.
fp. means: *forte-piano,* loud and immediately soft again.

SCALE OF E MINOR.





38. Andantino.

p dolce

f

pp

f

p

rall.

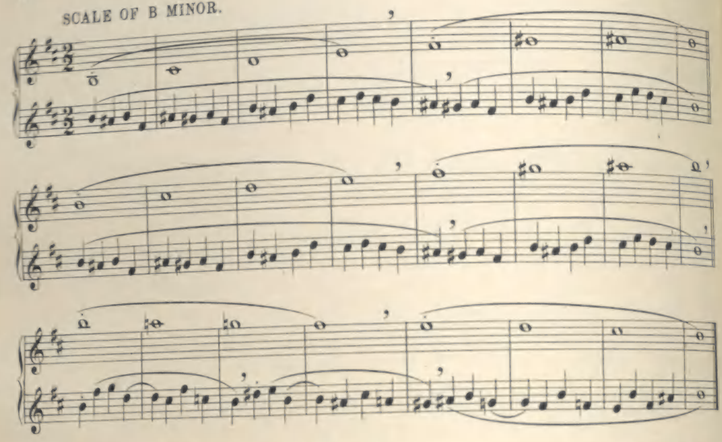
39. Allegretto.

p

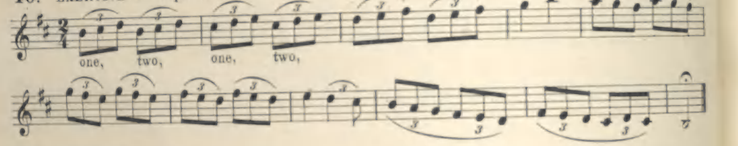
f

p

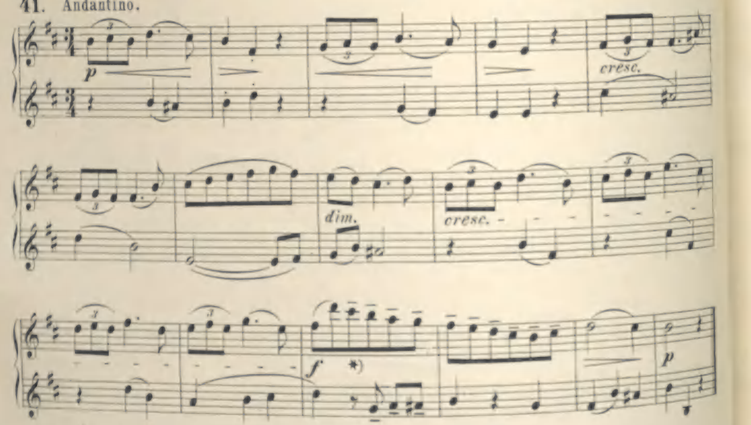
SCALE OF B MINOR.



40. EXERCISE in Triplets.

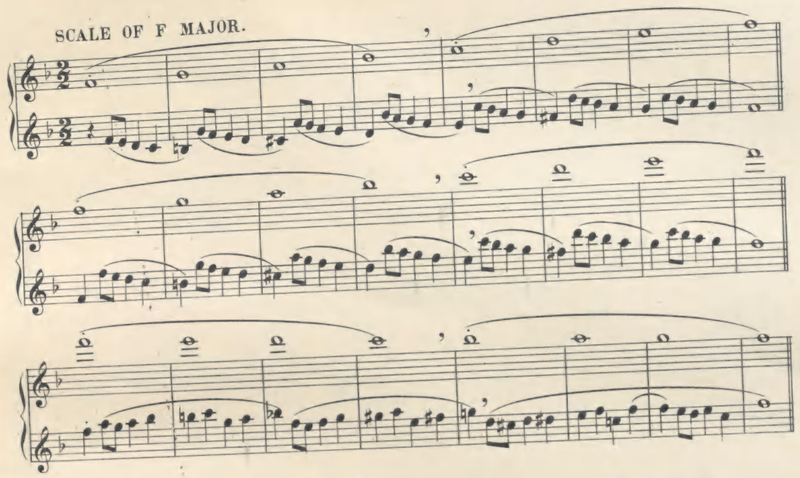


41. Andantino.

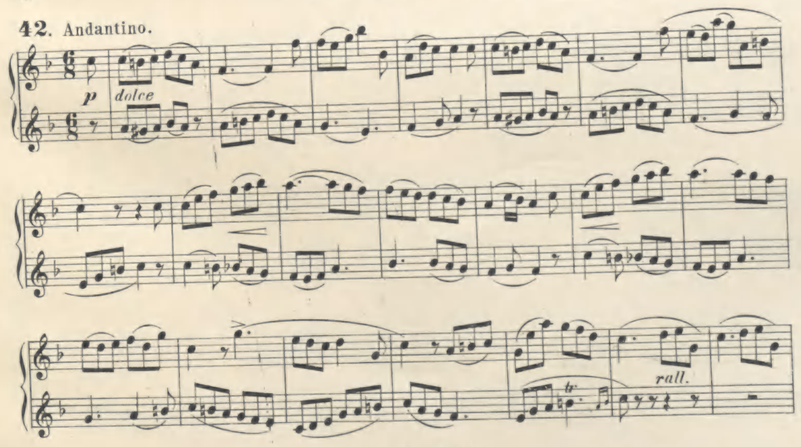


*) Make each note with a broad stroke of the tongue.

SCALE OF F MAJOR.



42. Andantino.



a tempo

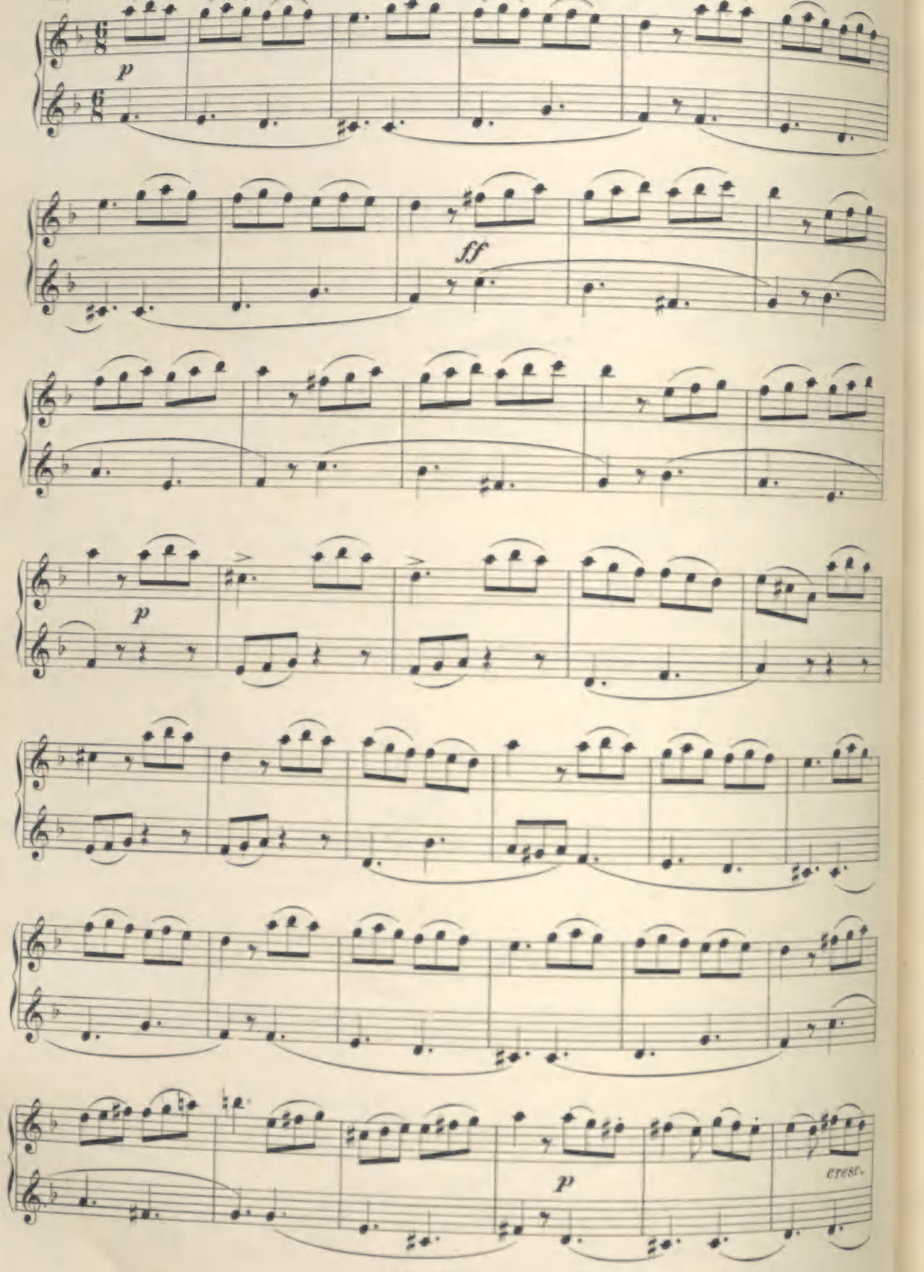
43. Allegro non troppo.

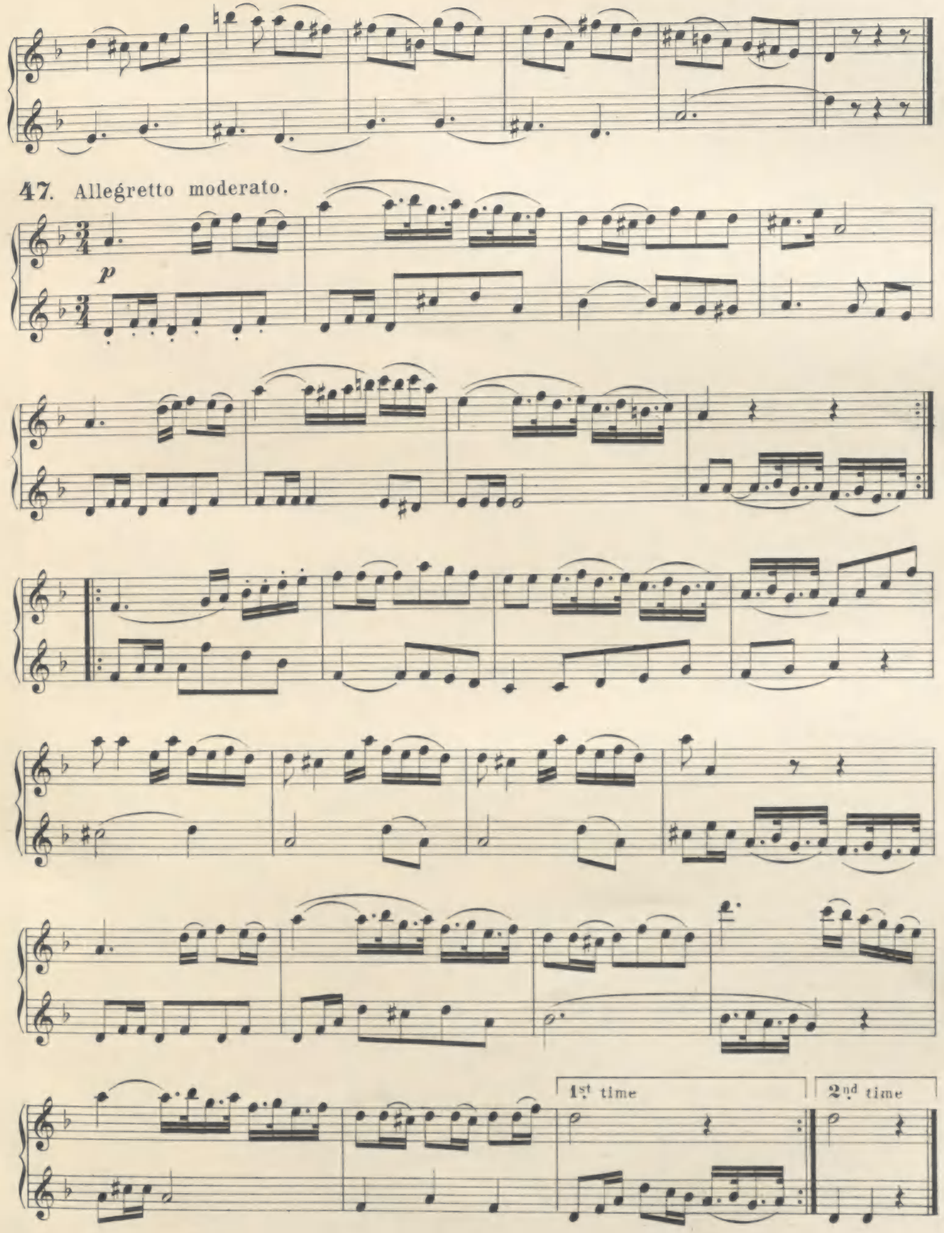
44. EXERCISES with dotted notes.

45.

SCALE OF D MINOR.

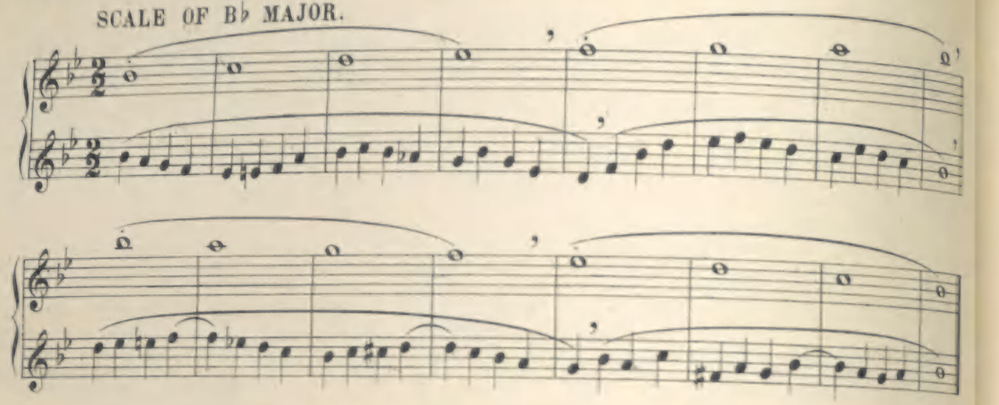
46. Allegro.



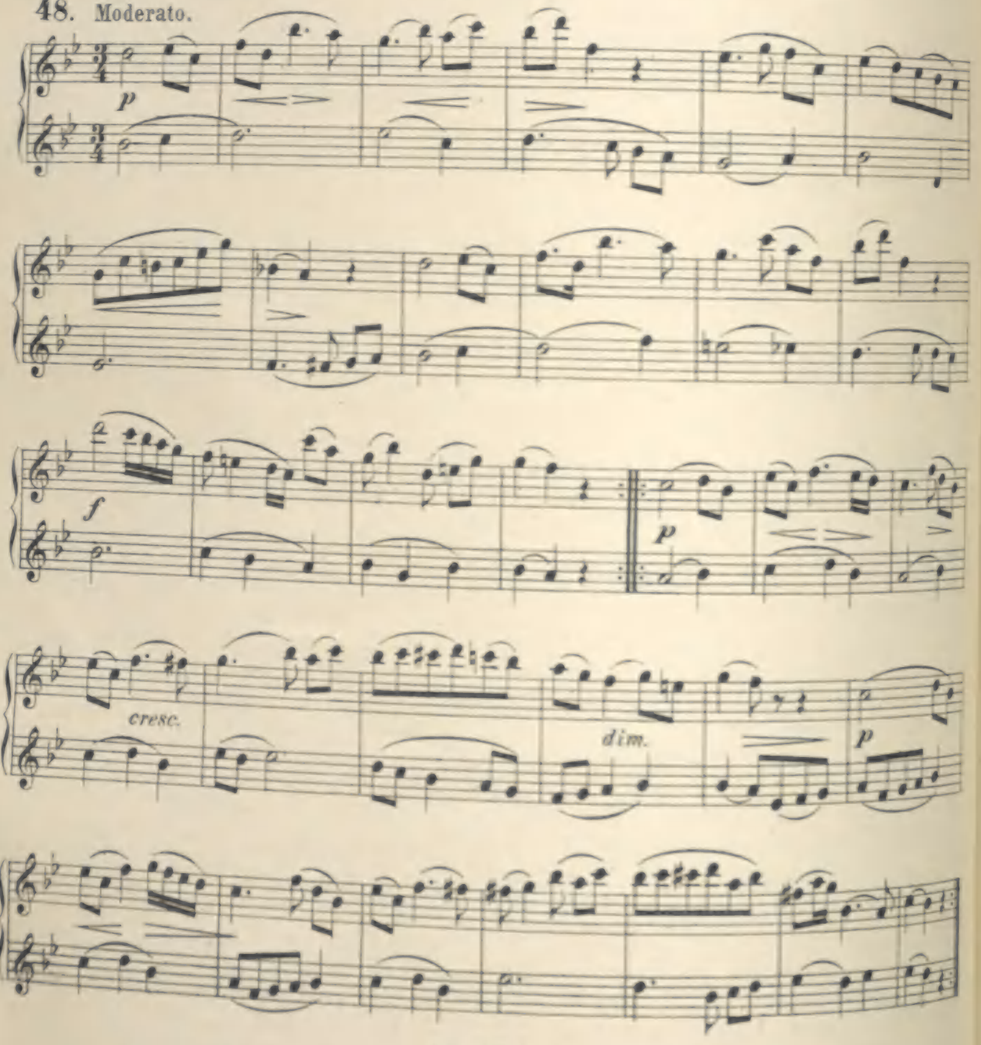


47. Allegretto moderato.

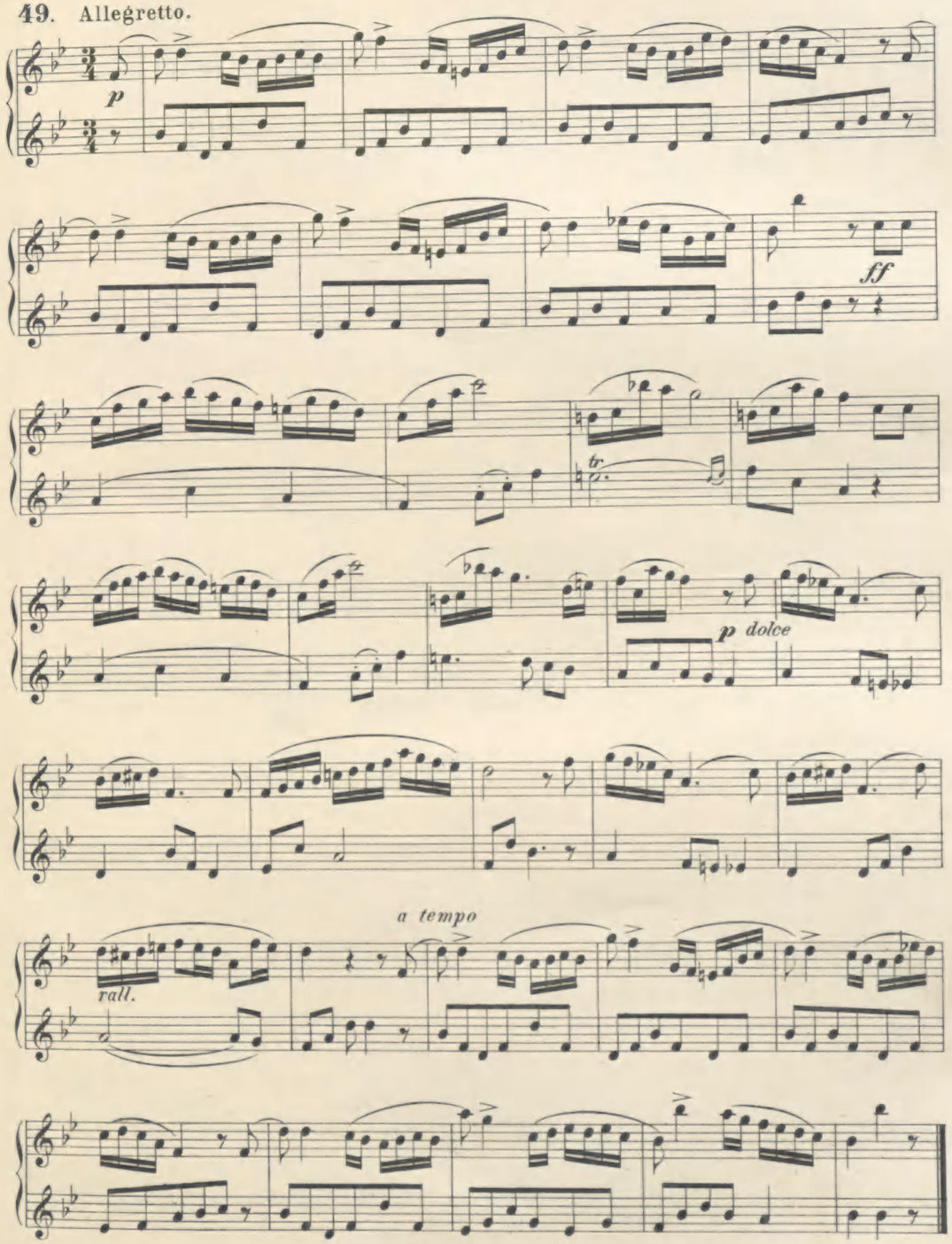
SCALE OF B♭ MAJOR.



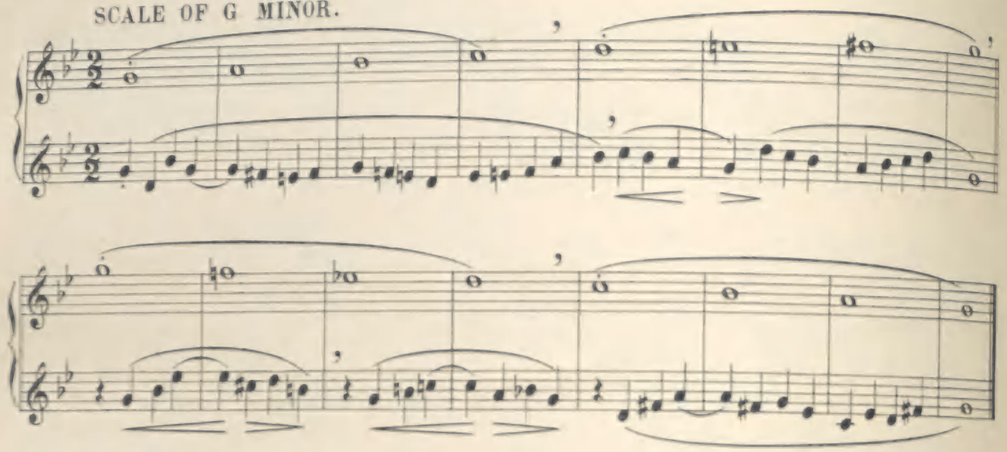
48. Moderato.



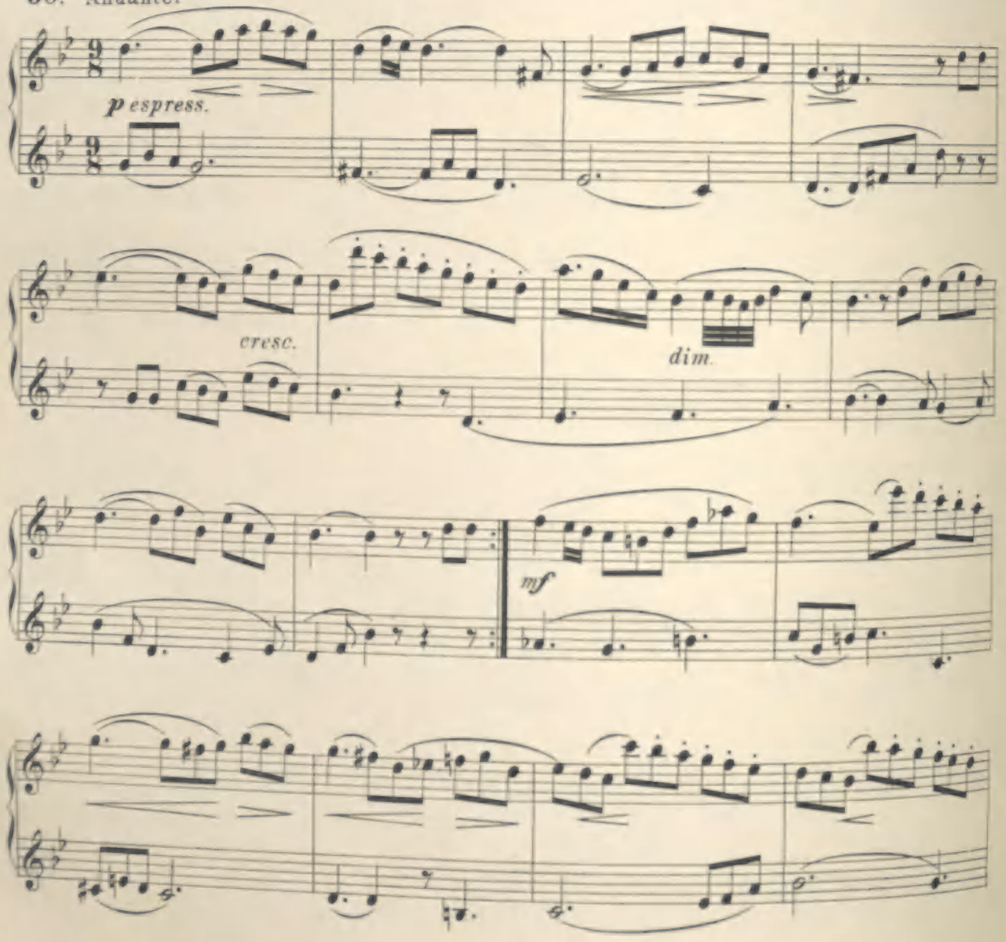
49. Allegretto.

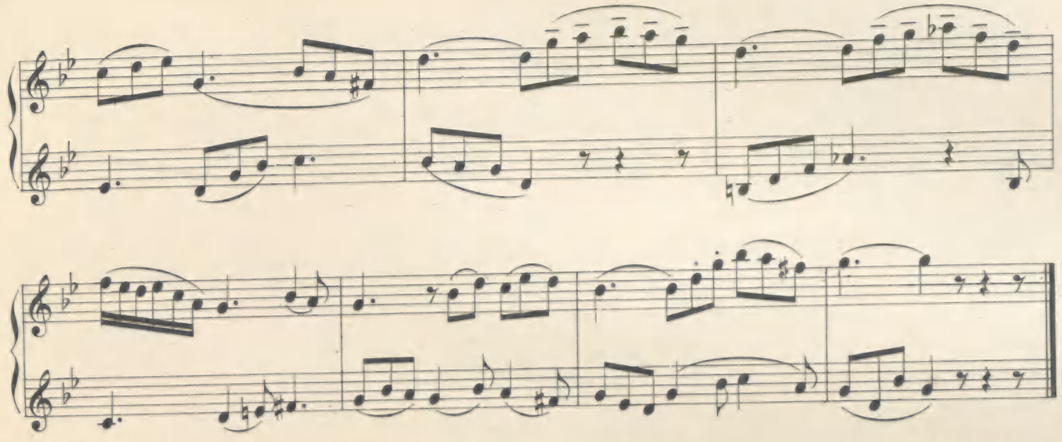


SCALE OF G MINOR.

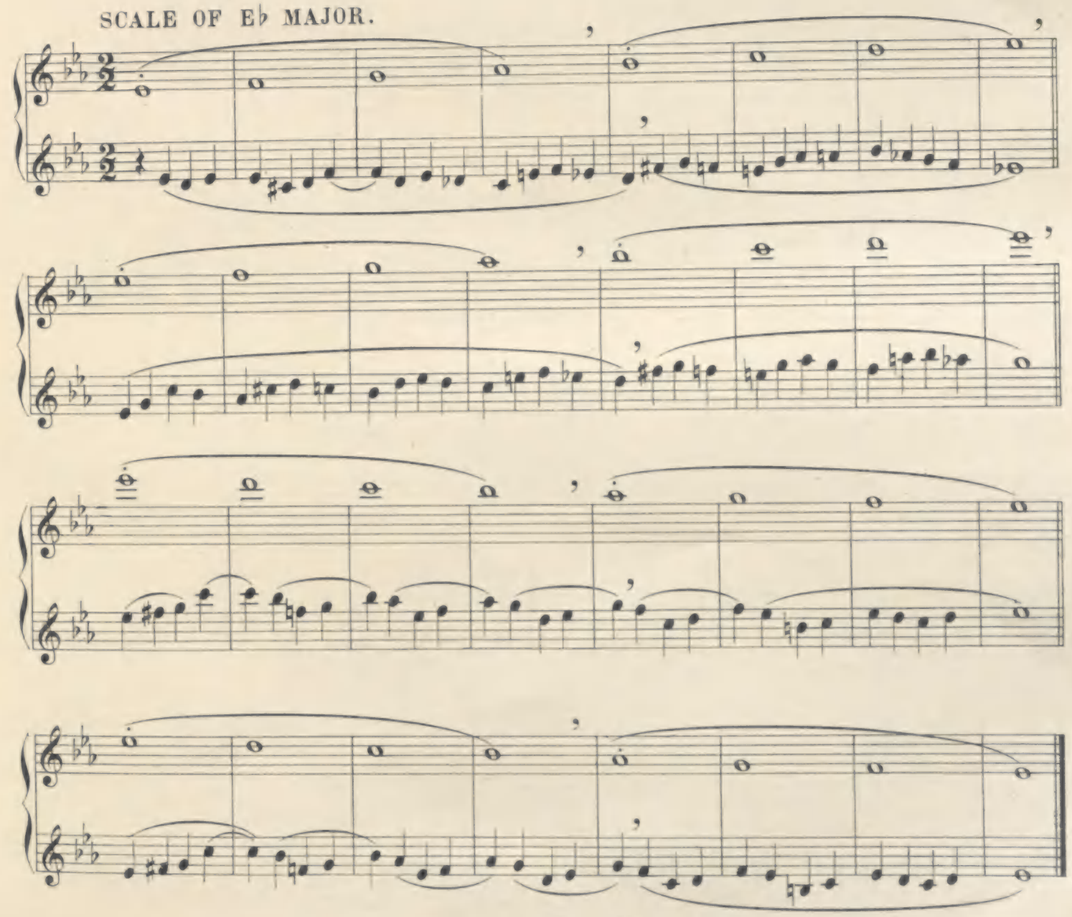


30. Andante.

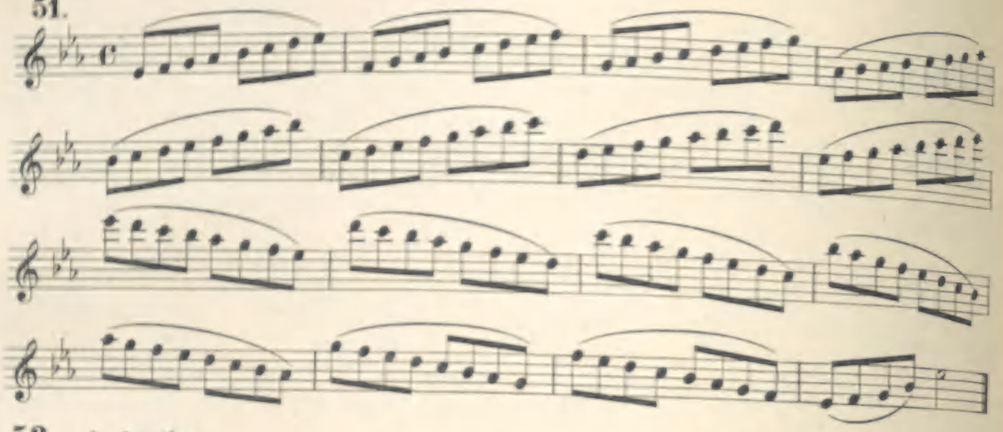




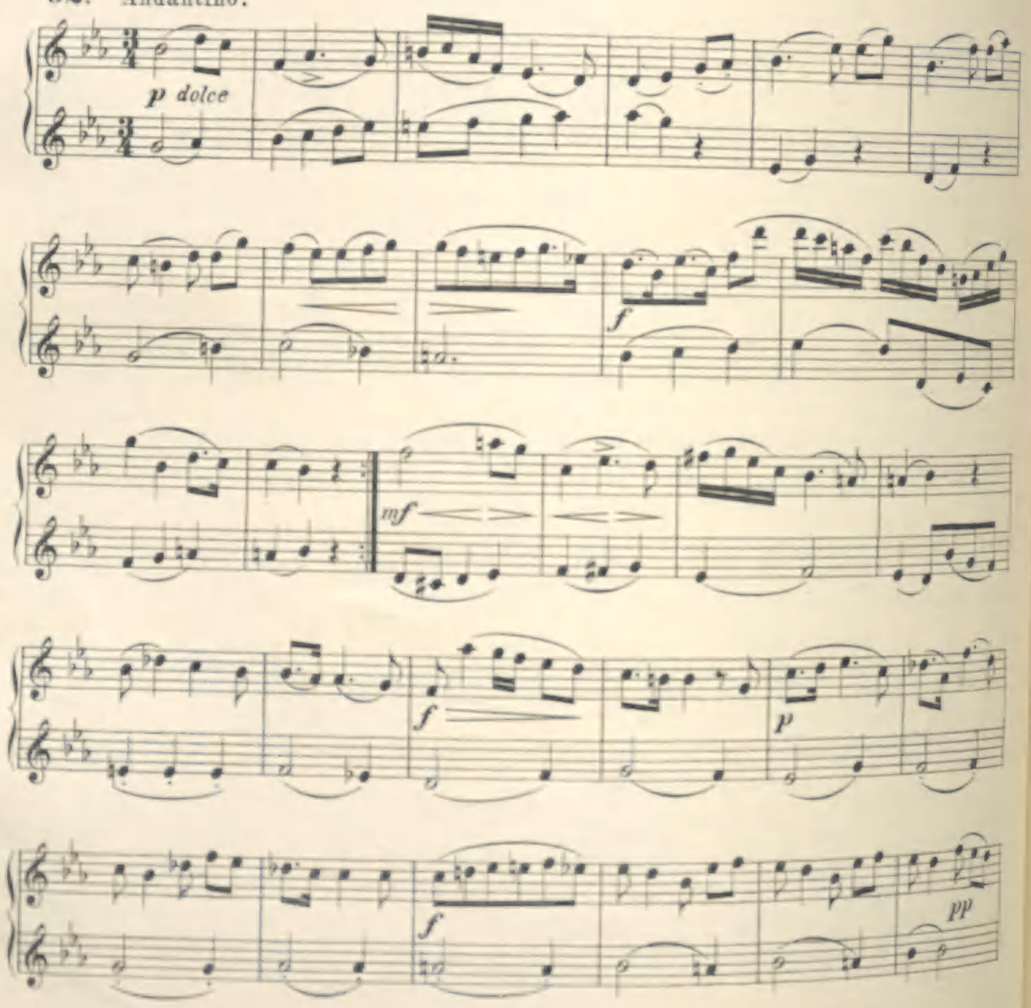
SCALE OF E♭ MAJOR.

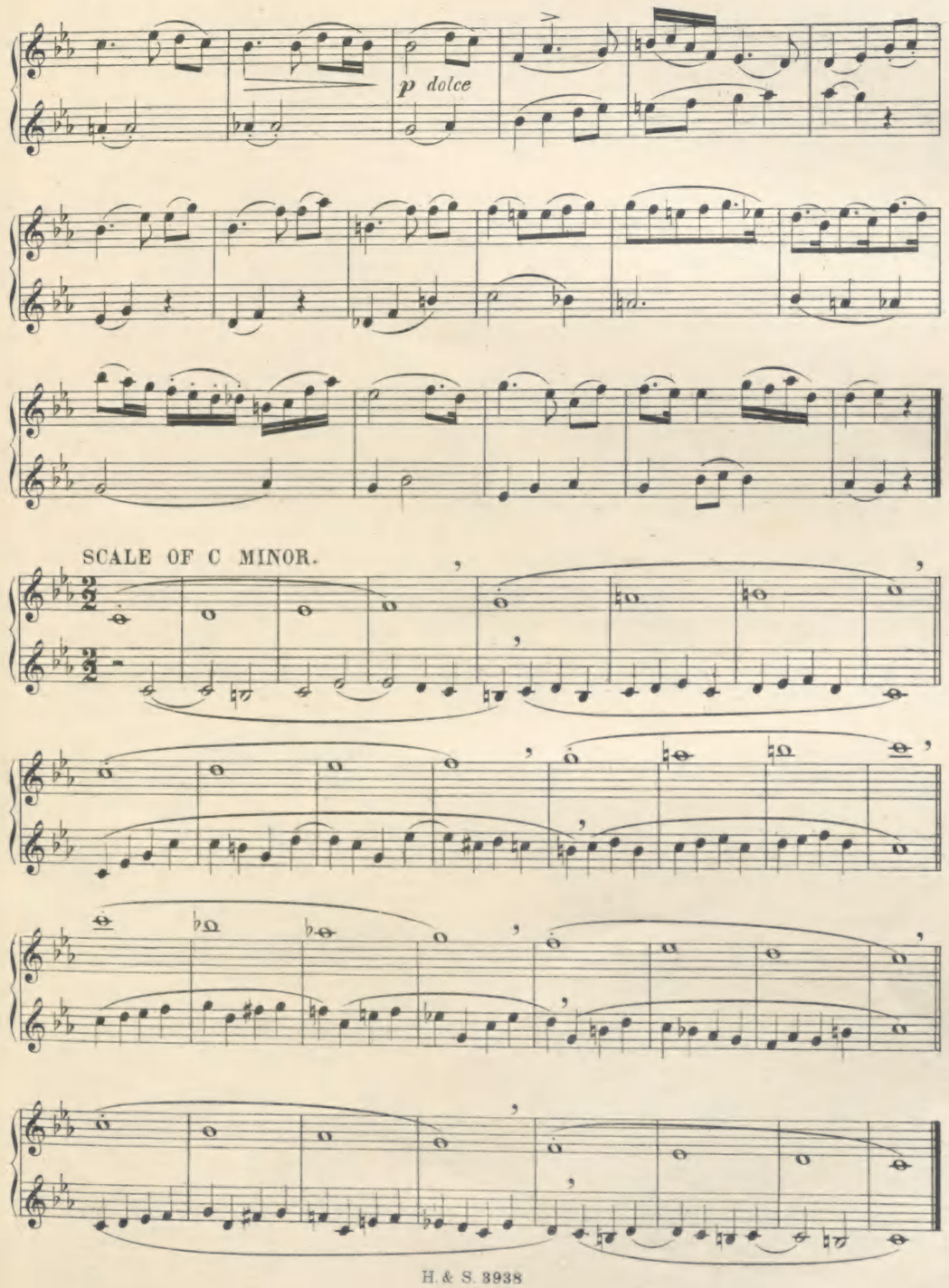


51.



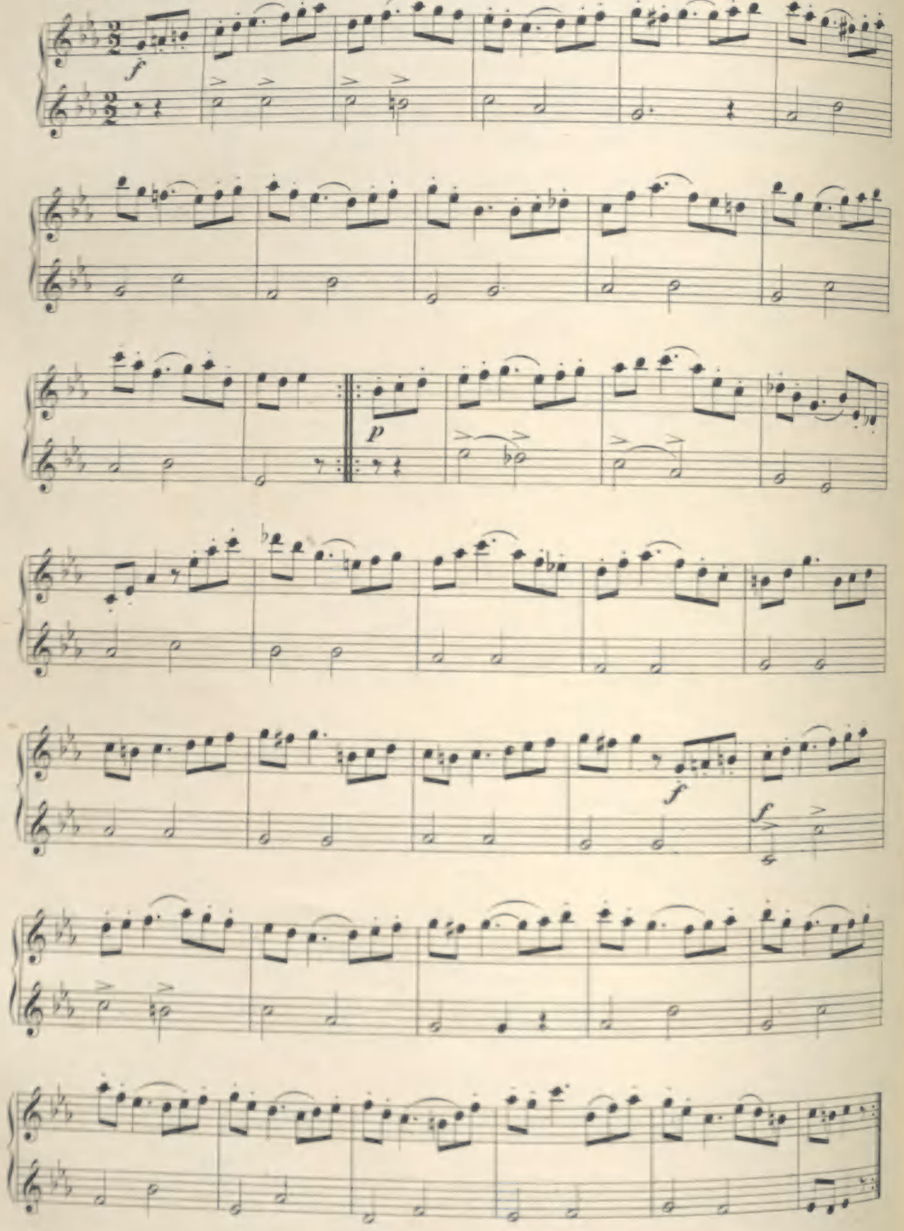
52. Andantino.



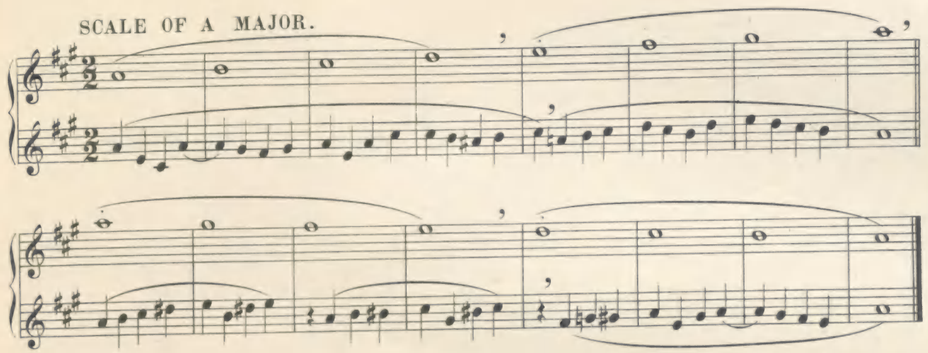


SCALE OF C MINOR.

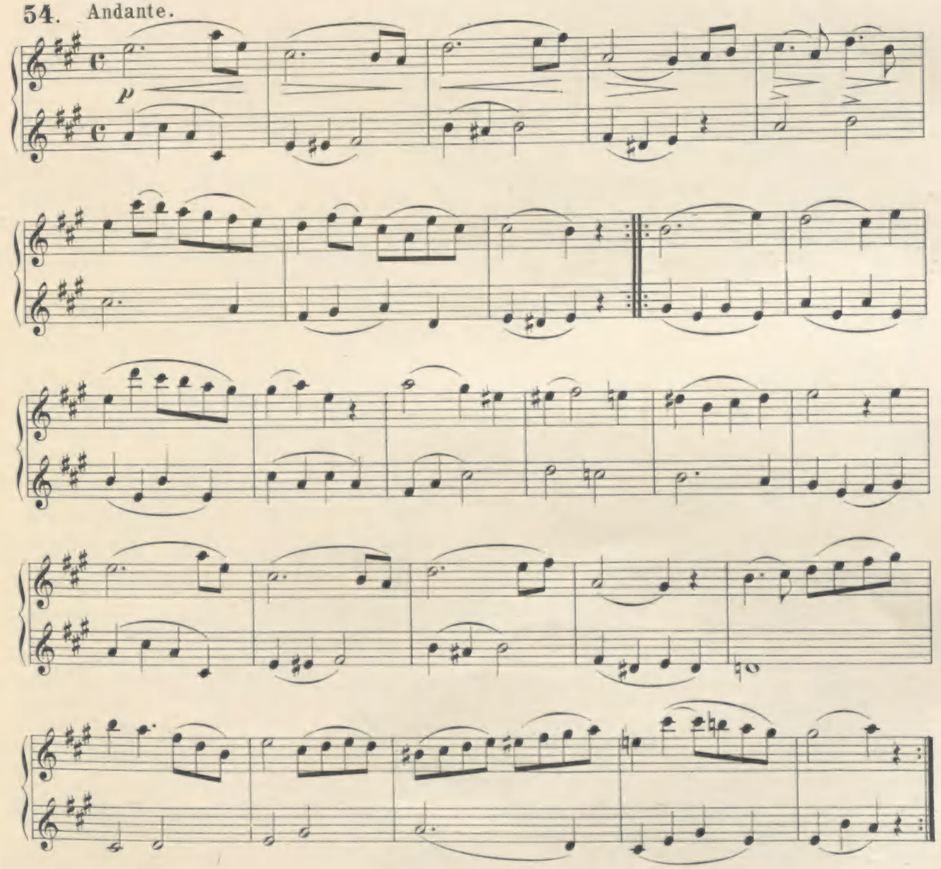
53. Moderato.



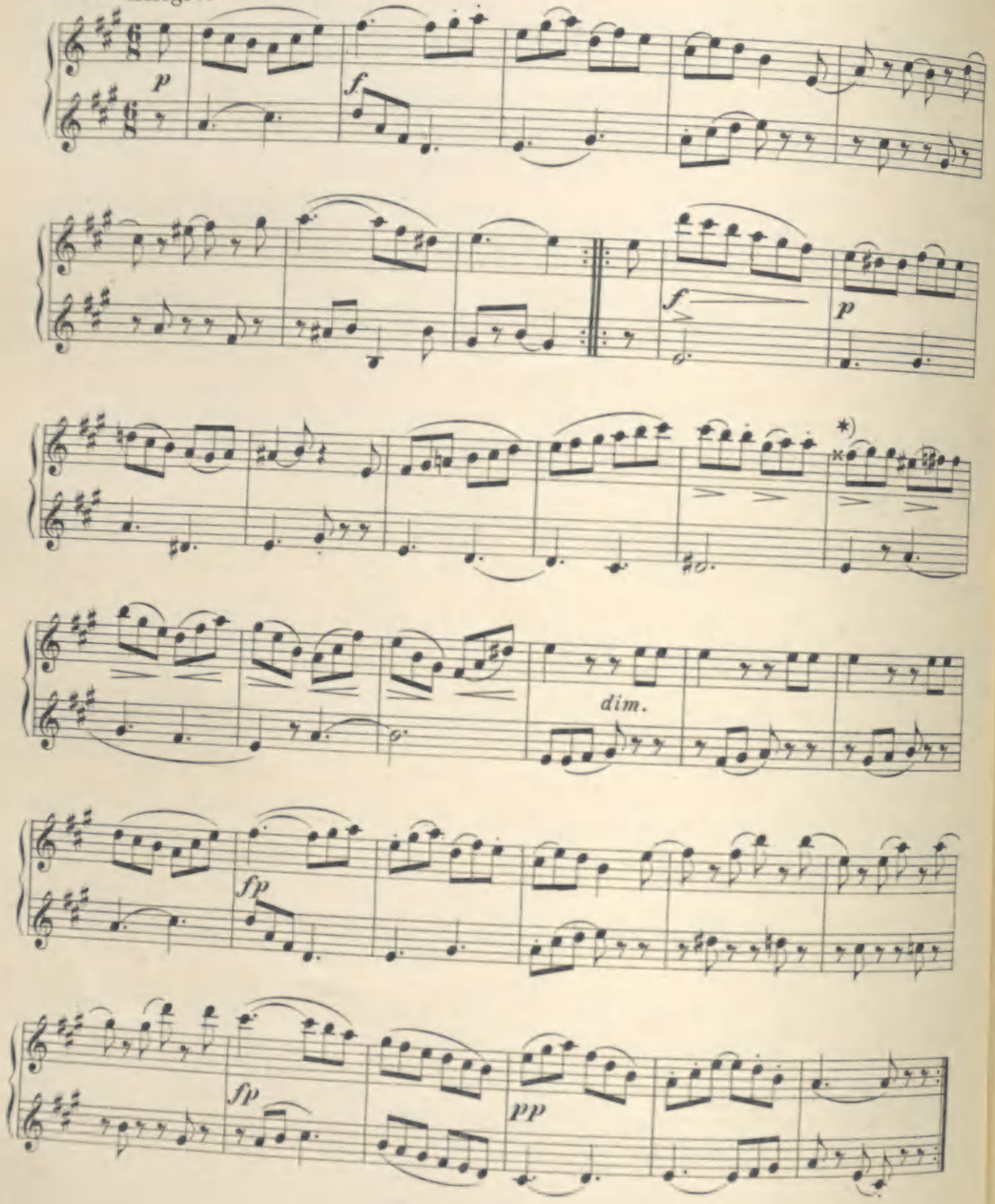
SCALE OF A MAJOR.



54. Andante.



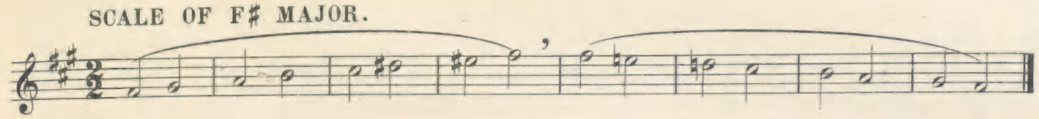
55. Allegro.



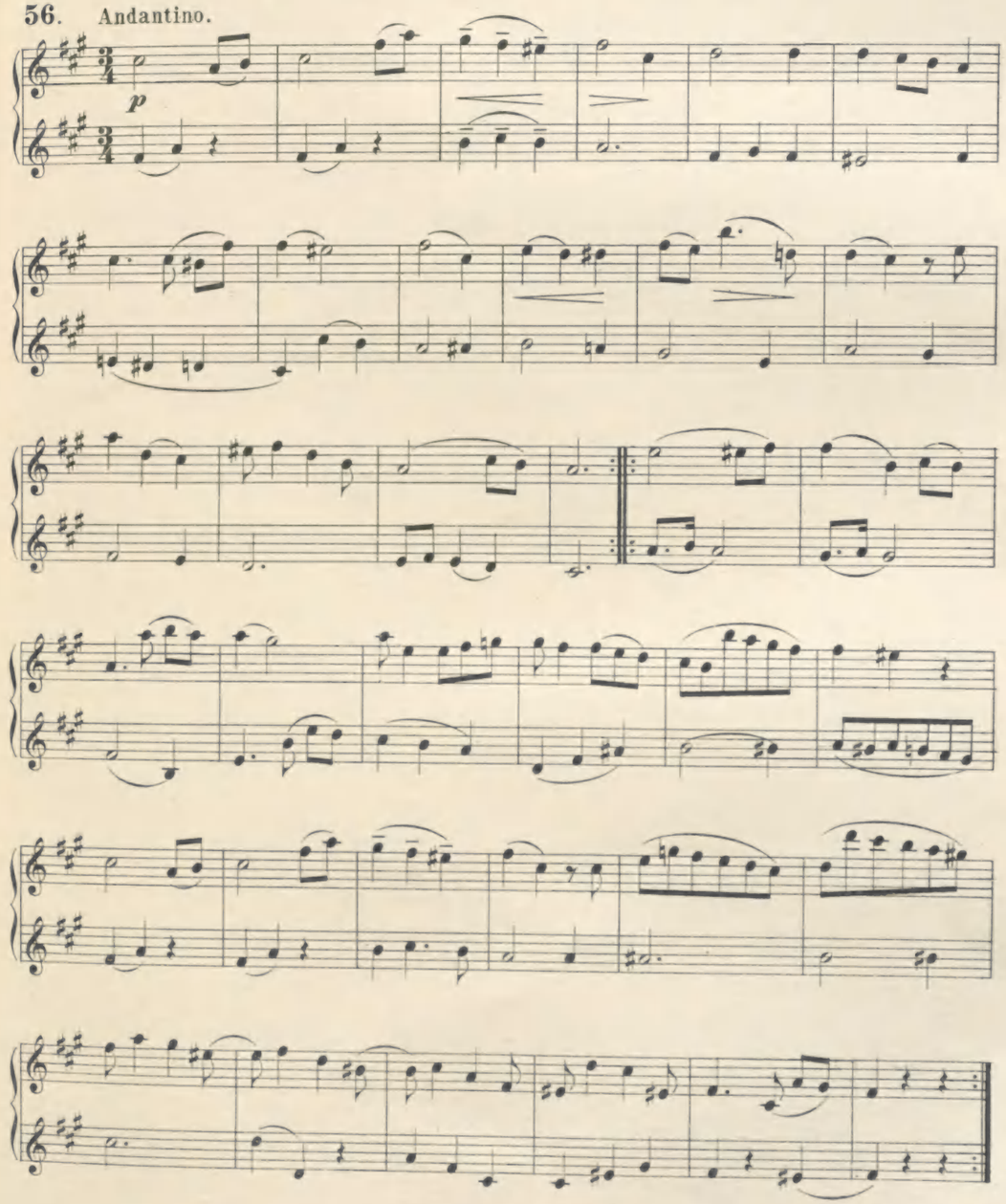
*) DOUBLE SHARP.

By prefixing a double-sharp (x) to a note, that note must be raised a whole tone. Thus *F* double-sharp will sound like *G* natural.

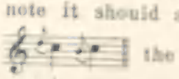
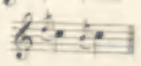
SCALE OF F♯ MAJOR.



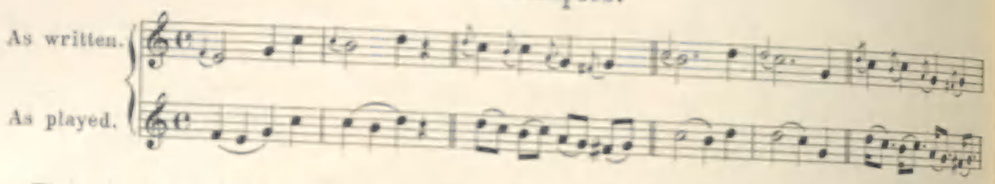
56. Andantino.



THE APPOGGIATURA.

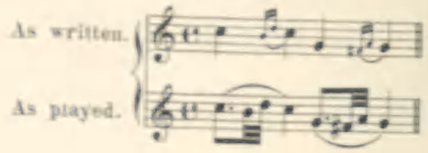
The Appoggiatura is a grace note placed above or below a principal note. When it is placed above, it is always at the interval of either a tone or a semitone. When it is placed below the principal note it should always be at the interval of a semitone. When the appoggiatura is written thus:  the value of it is one half of the following note. When crossed by a small line, thus:  its value is but one fourth of the note that follows it.

Examples.

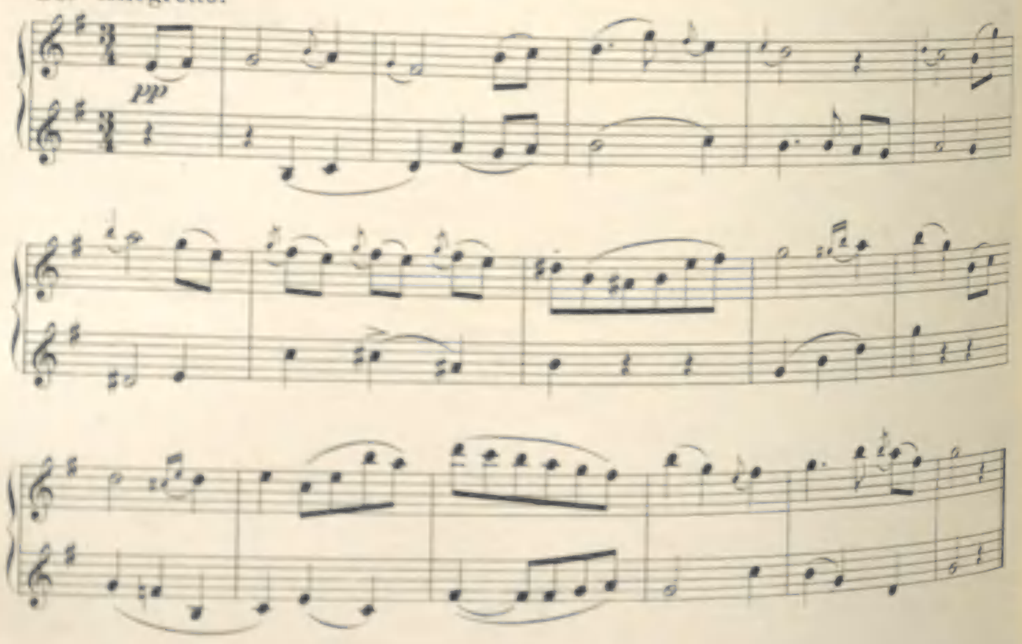


There is also a double appoggiatura which is composed of two grace notes placed:-the first, one degree below the principal note, and the second, one degree above.

EXAMPLE.



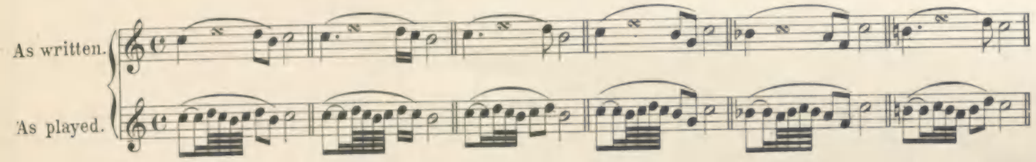
57. Allegretto.



THE GRUPPETTO OR TURN

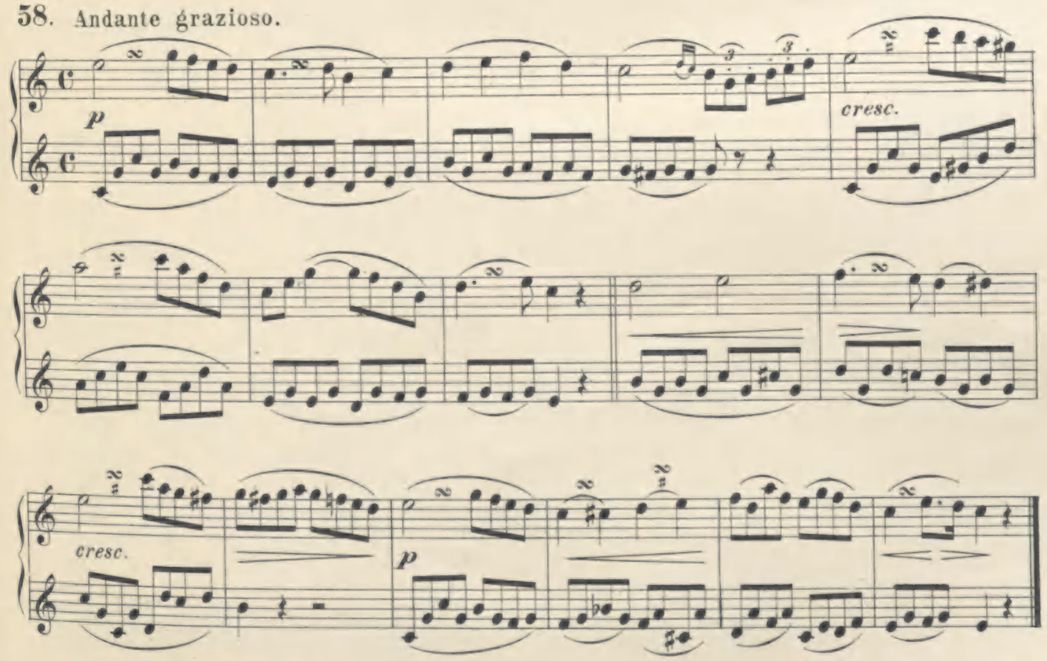
is composed of three grace notes placed between or after a principal note. The turn is marked thus:-. A small sharp placed under some of the signs thus:- indicates that the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign thus:-, the upper grace note must be sharpened; or in case of a sharp above and below the sign , the upper and lower grace note must be sharpened. The same rule applies to flats, only that the grace-notes must be depressed half a tone in that case.

Examples.



With sharps and flats.

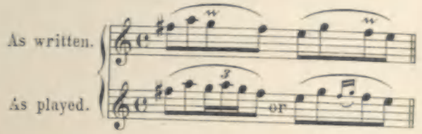
38. Andante grazioso.



THE PASSING SHAKE.

The passing shake often written thus ~ must be played quick and round in the following manner:-

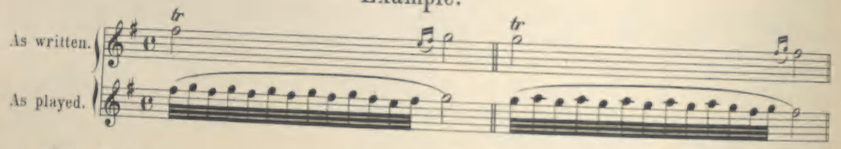
Example.



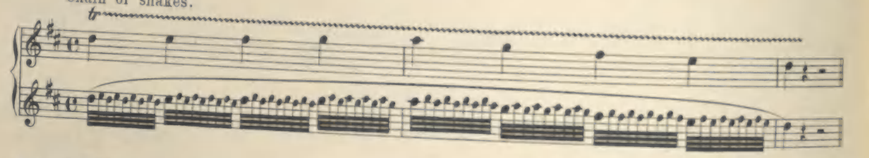
THE SHAKE.

The shake or trillo, marked thus *tr* consists in the alternate repetition of the note marked, with the note in the next degree above it. A Table of shakes is given on pages 8 & 9.

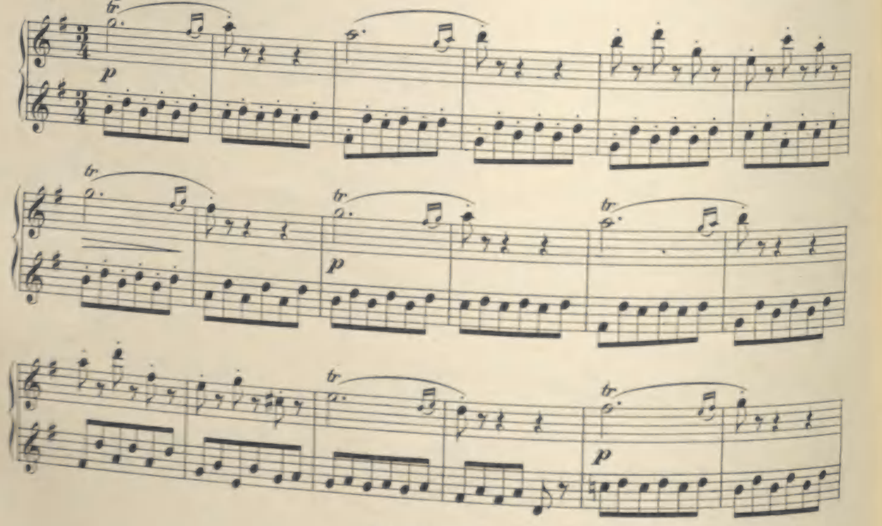
Example.

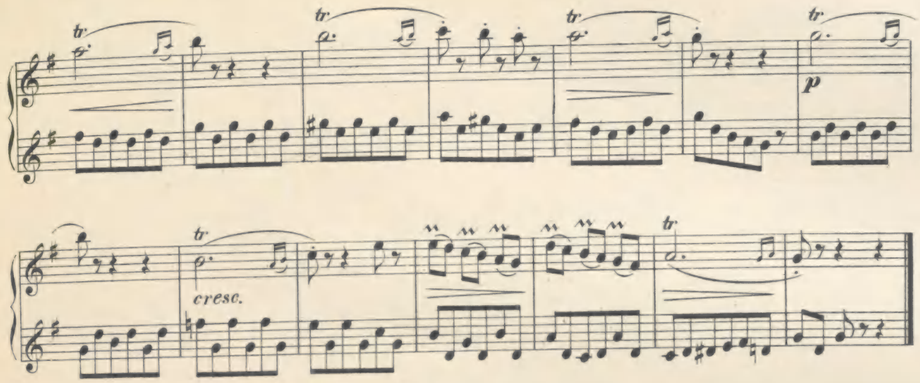


Chain of shakes.

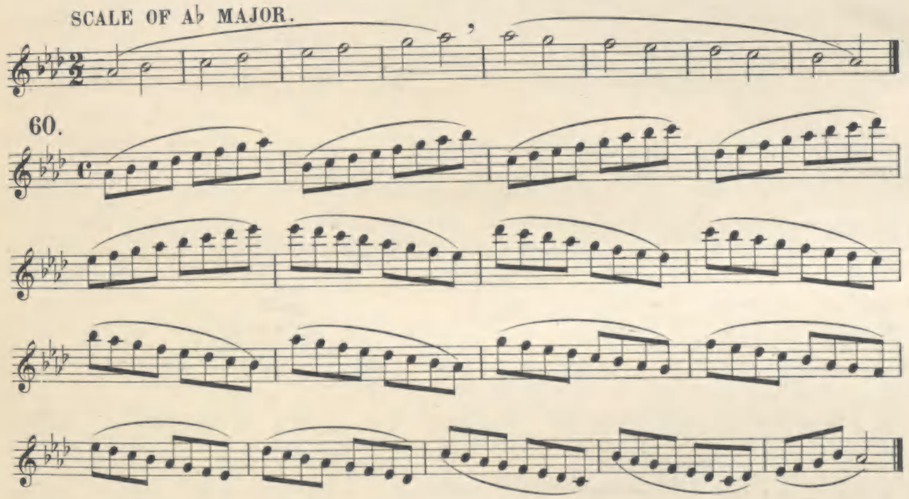


59. Allegretto.



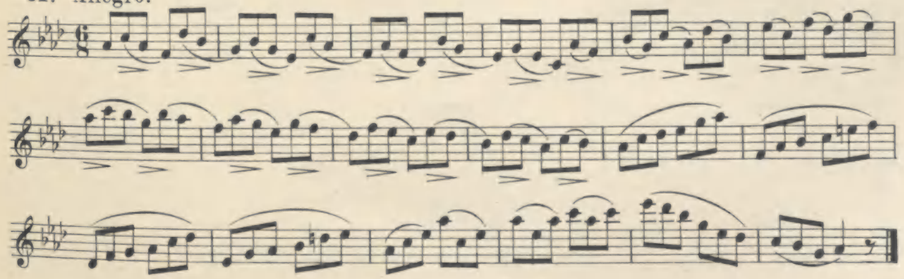


SCALE OF A♭ MAJOR.

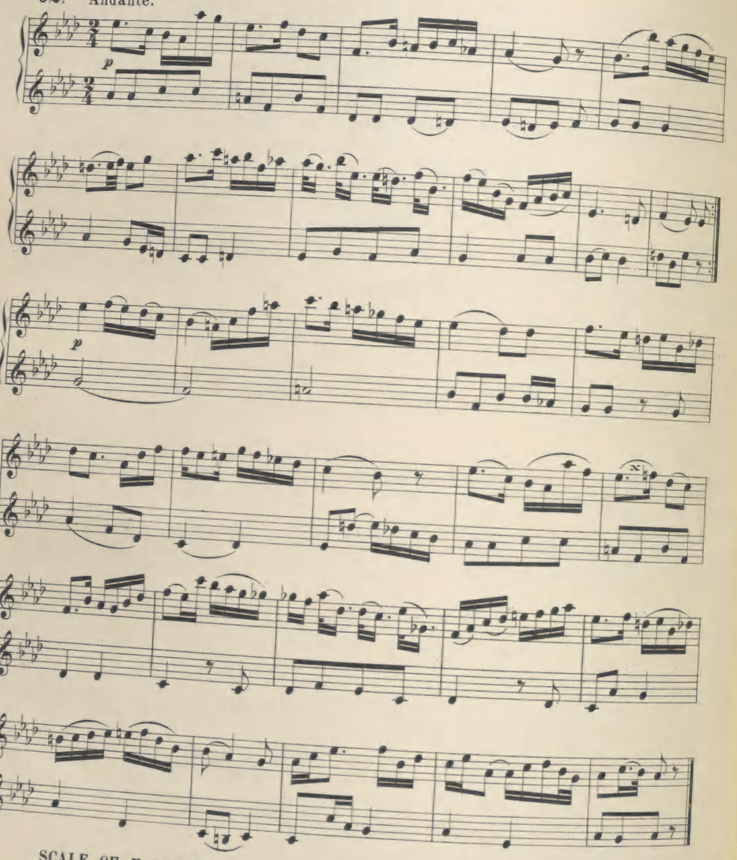


60.

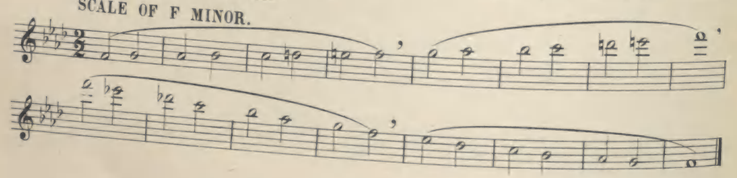
61. Allegro.



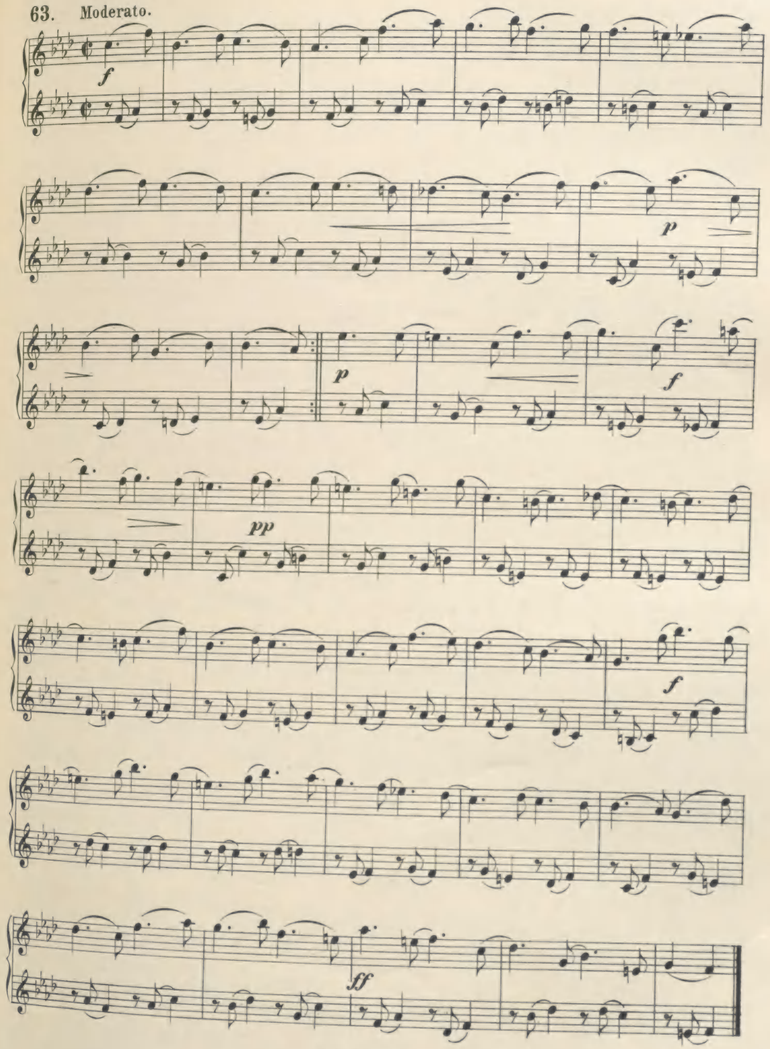
62. Andante.



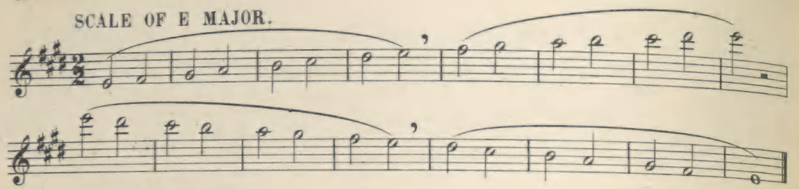
SCALE OF F MINOR.



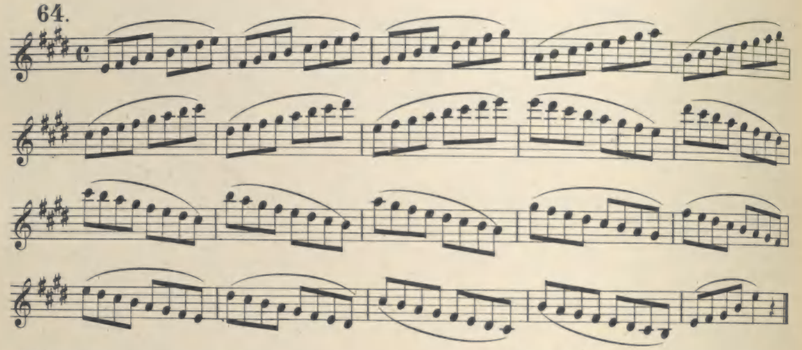
63. Moderato.



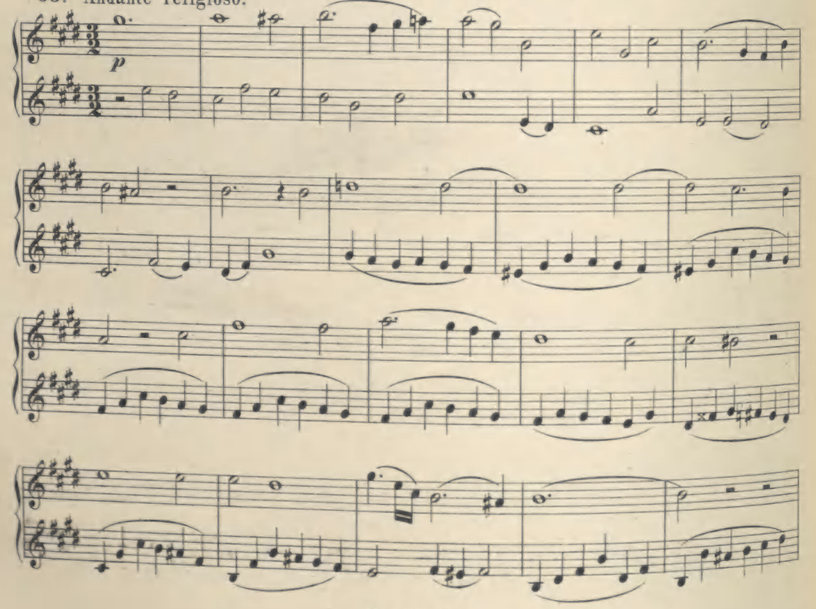
SCALE OF E MAJOR.

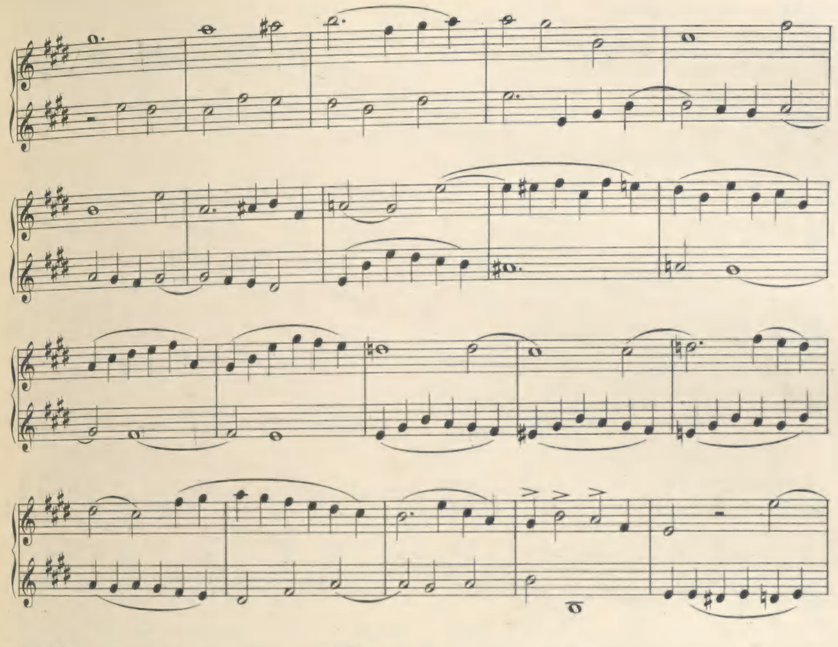


64.

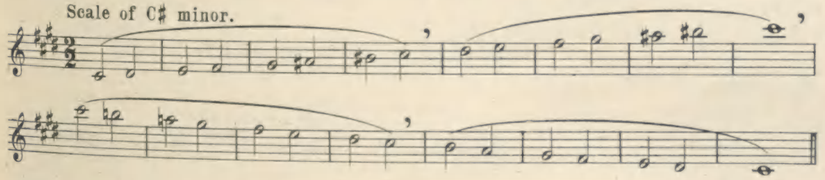


65. Andante religioso.

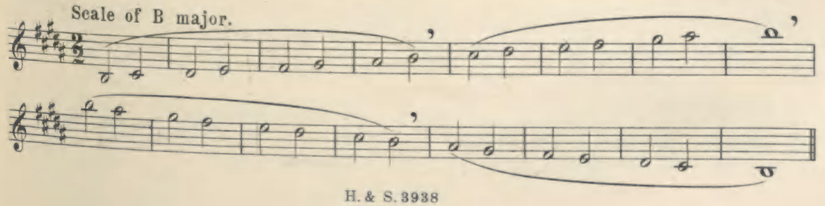




Scale of C♯ minor.



Scale of B major.



Scale of G♯ minor.

Scale of D♭ major.

Scale of B♭ minor.

Scale of G♭ major.

Scale of E♭ minor.

CHROMATIC SCALES.

1.

2.

3.

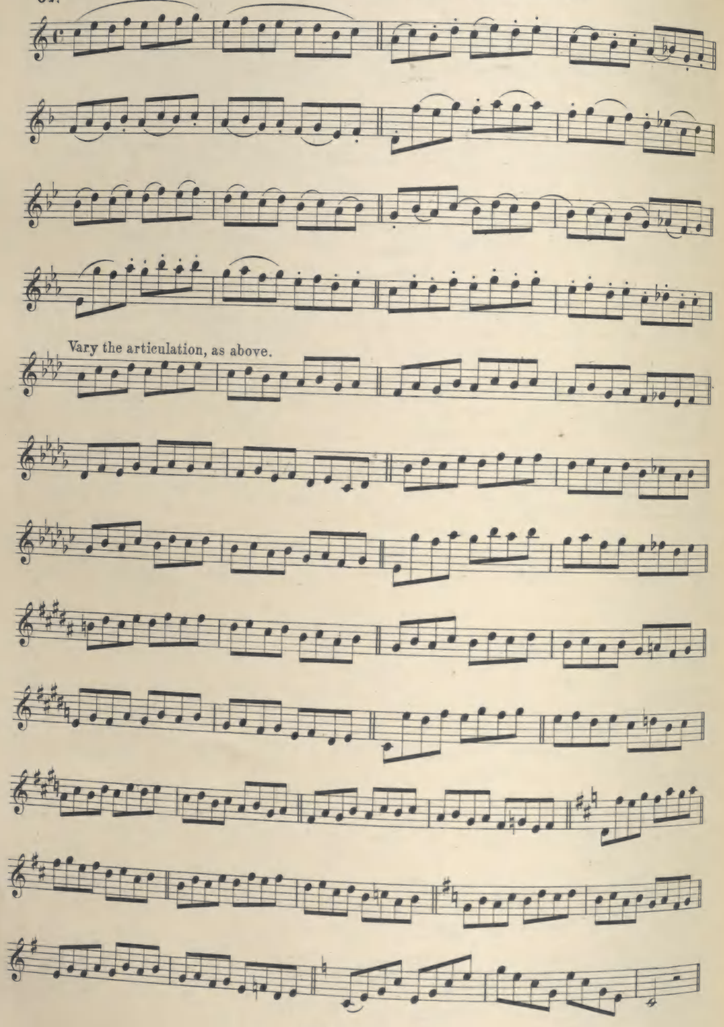
4.

Scales in all Keys with a variety of articulations.

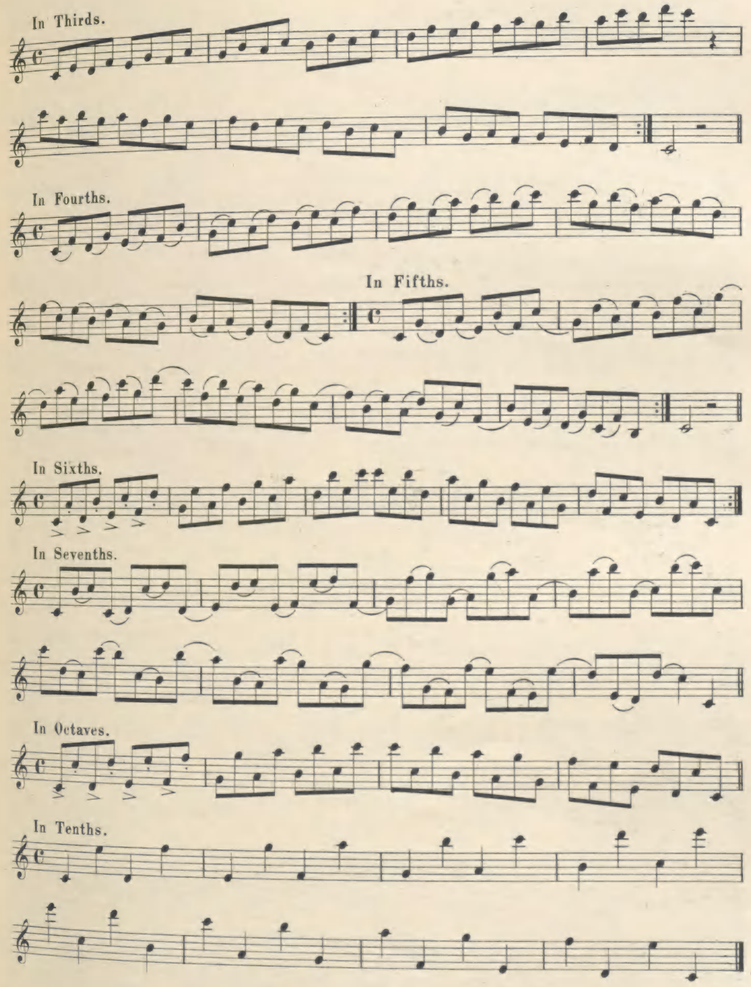
66.

Vary the articulation, as above.

67. Scales in thirds with a variety of articulations.



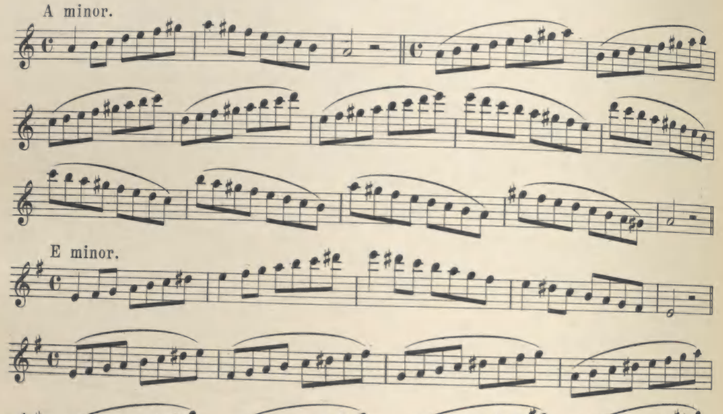
Scales upon intervals.



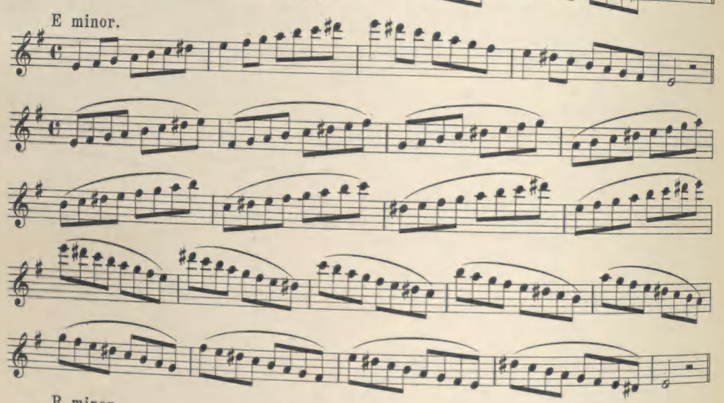
THE "HARMONIC" MINOR SCALE.

The harmonic minor scale differs from the melodic, as only the Seventh degree is raised by an accidental, which remains, whether ascending or descending.

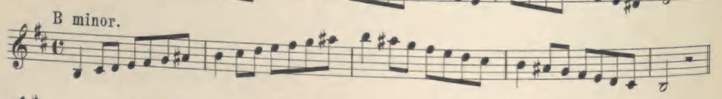
A minor.



E minor.

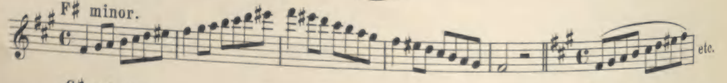


B minor.



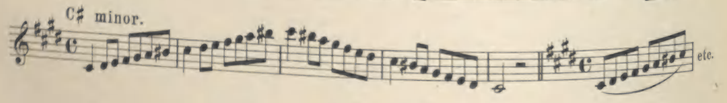
etc. in the same manner as above.

F♯ minor.



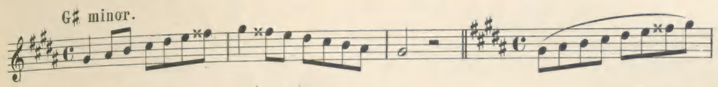
etc.

C♯ minor.



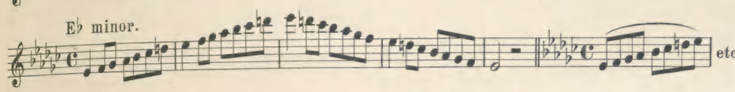
etc.

G♯ minor.



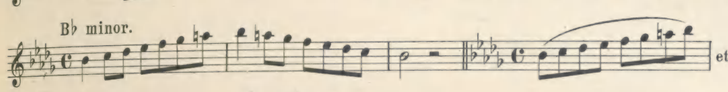
etc.

E♭ minor.



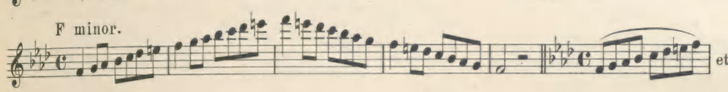
etc.

B♭ minor.



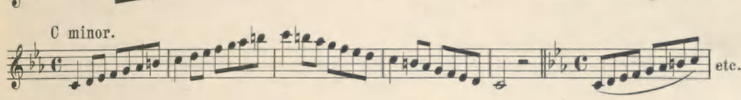
etc.

F minor.



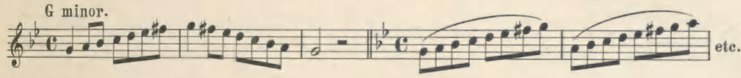
etc.

C minor.



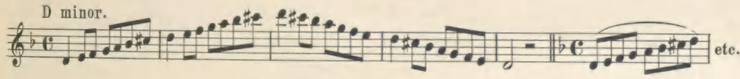
etc.

G minor.



etc.

D minor.

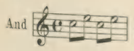
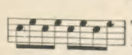
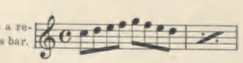


etc.

ABBREVIATIONS.

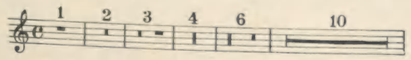
Abbreviations are employed in written music to avoid repetitions of a single note or passage. Thus instead of writing four quavers a minim marked with a thick line will indicate the same.

Or for or for or for

And  for  This sign 𝄎 indicates a repetition of the previous bar. 

NUMBERED RESTS.

When a composition requires a long silence for an instrument, it is indicated by numbered rests.

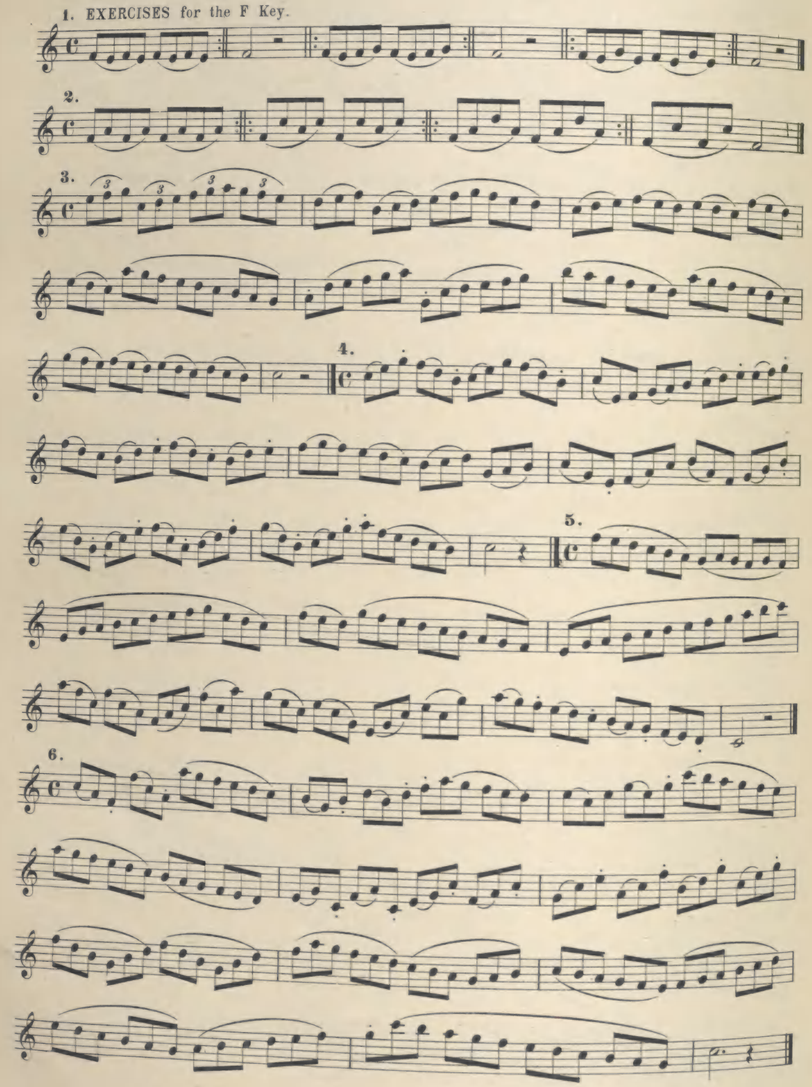


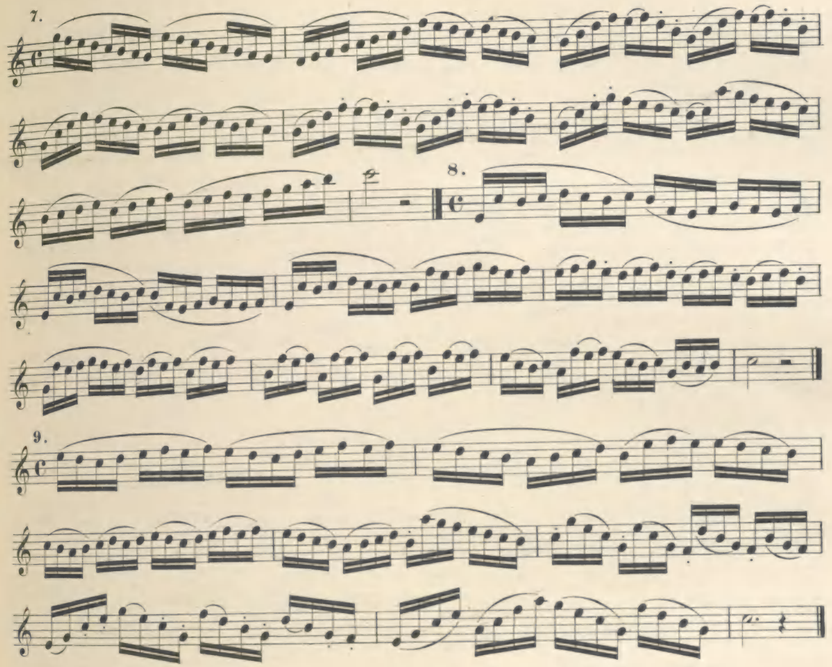
etc.

This means so many bars of the movement should be quietly counted.

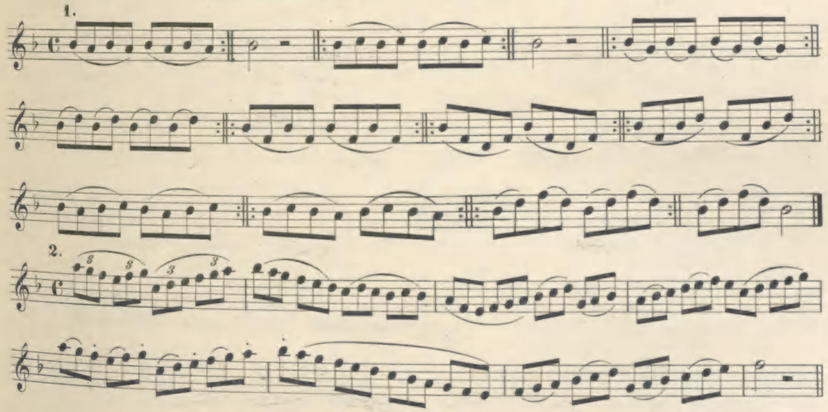
EXERCISES FOR WORKING THE KEYS.

1. EXERCISES for the F Key.





Exercises for the B♭ and F Keys.



3.

4.

5.

6.

7.

1.

2.

3.

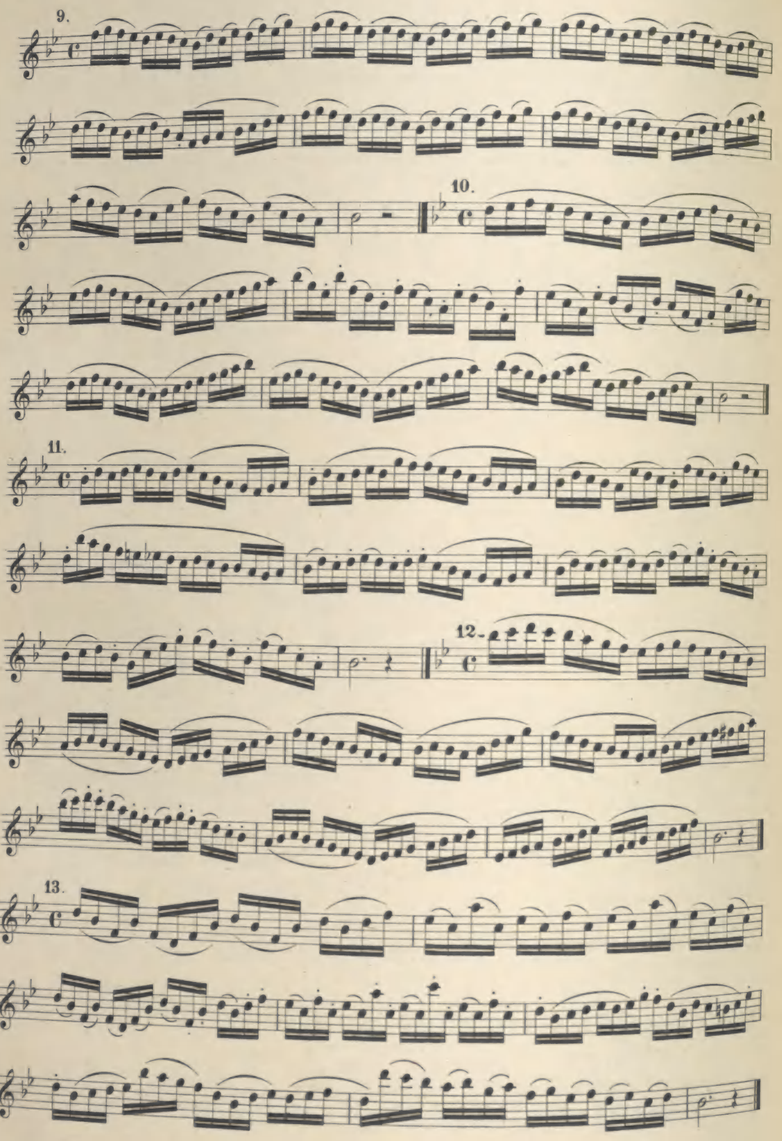
4.

5.

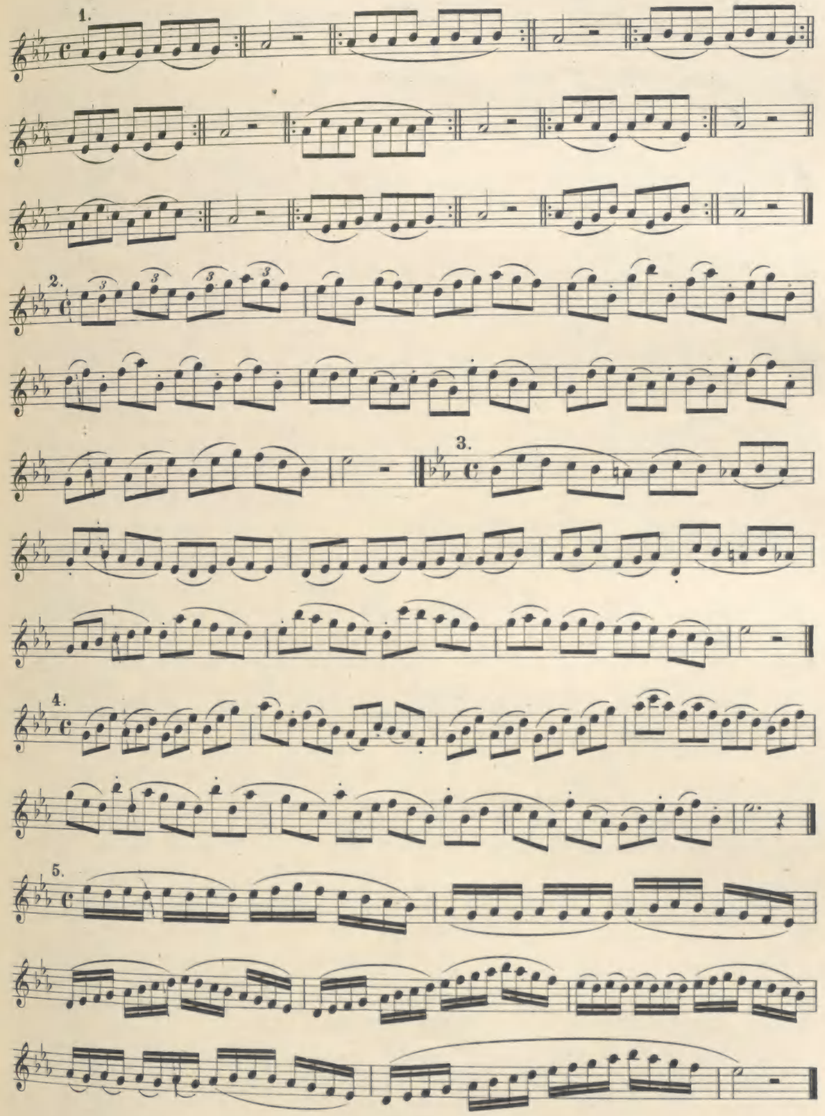
6.

7.

8.



Exercises for the A♭, E♭ and B♭ Keys.



6.

7.

8.

Exercises for the D♭, A♭, E♭ and B♭ Keys.

1.

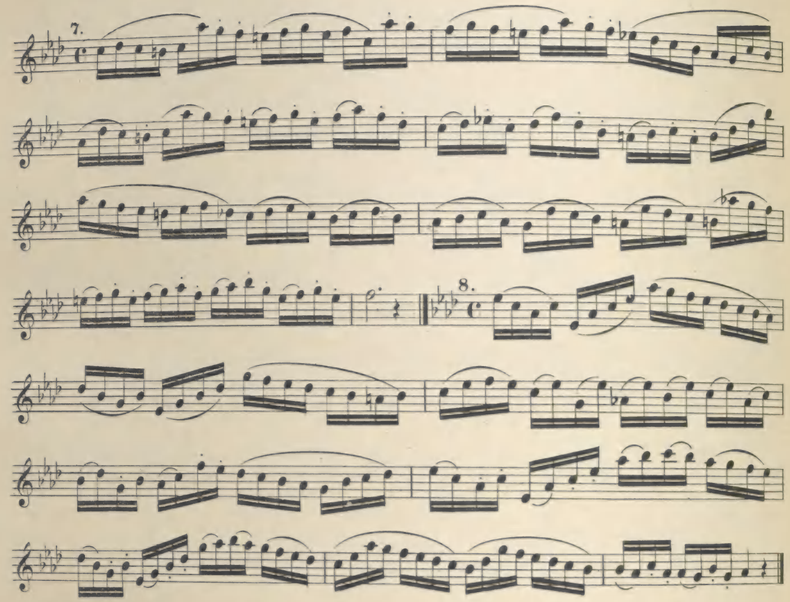
2.

3.

4.

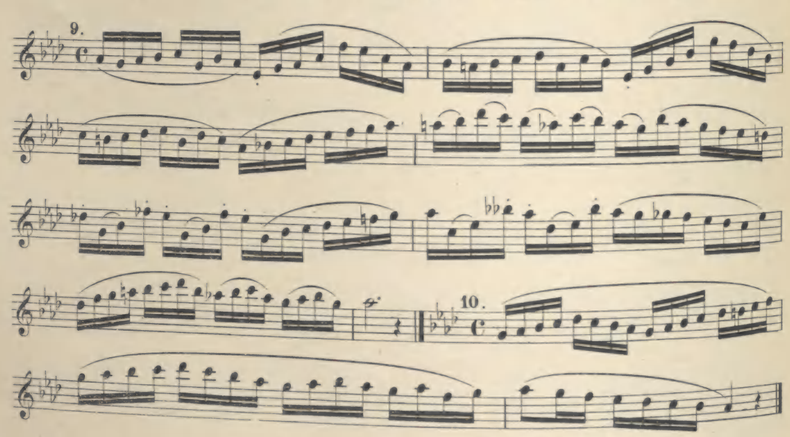
5.

6.

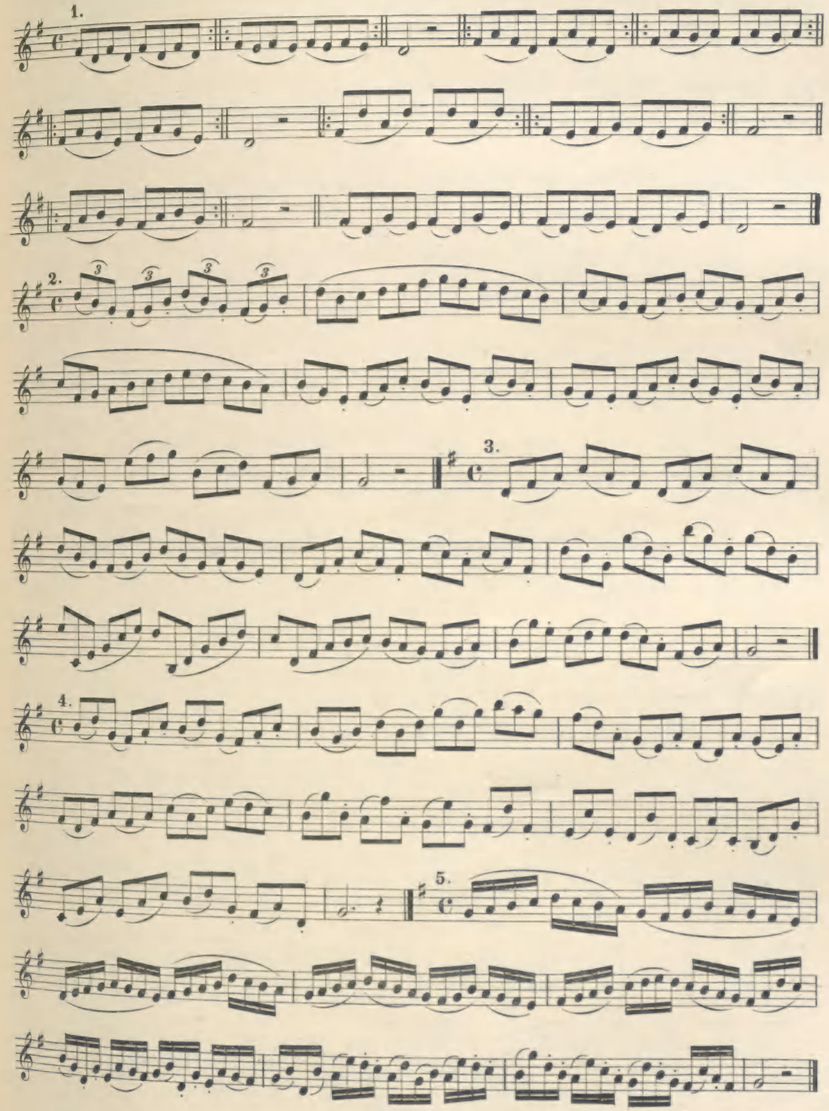


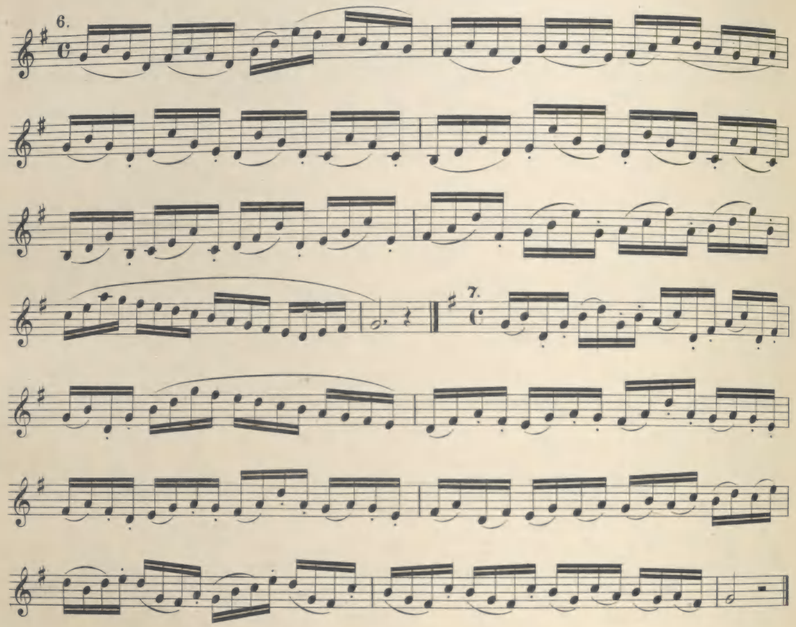
THE DOUBLE FLAT.

A double Flat(𝄫) prefixed to a note, depresses that note a whole tone.

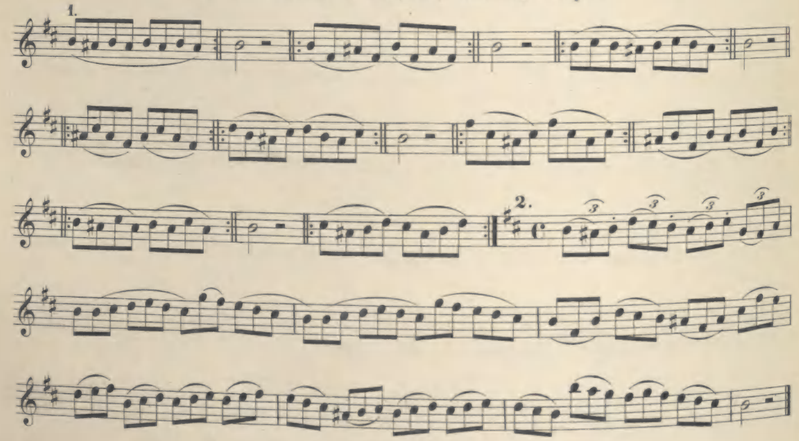


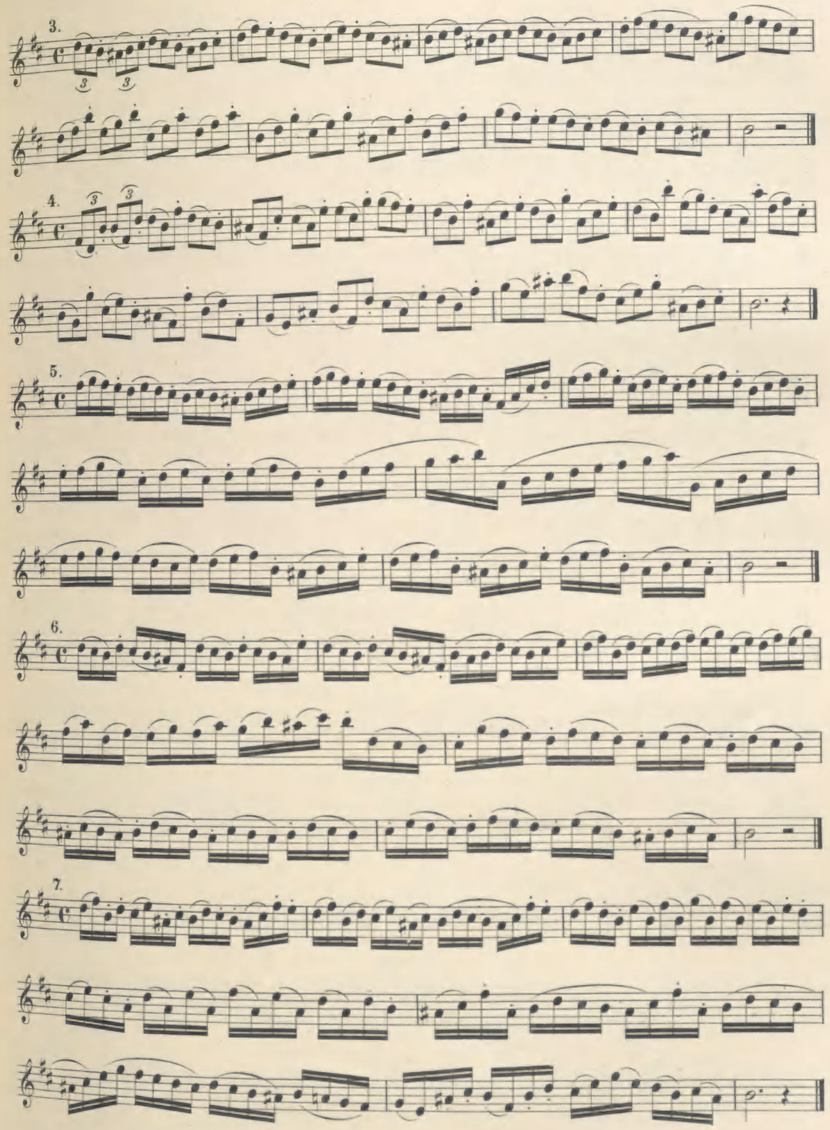
Exercises for the F♯ Key.



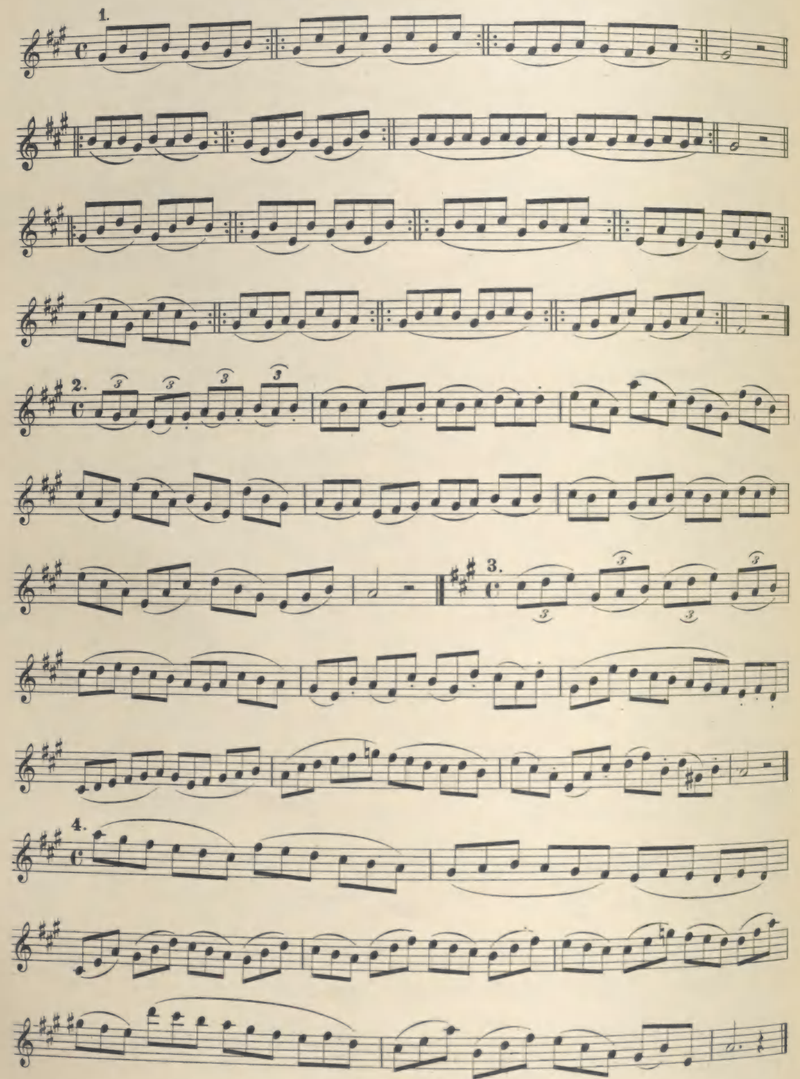


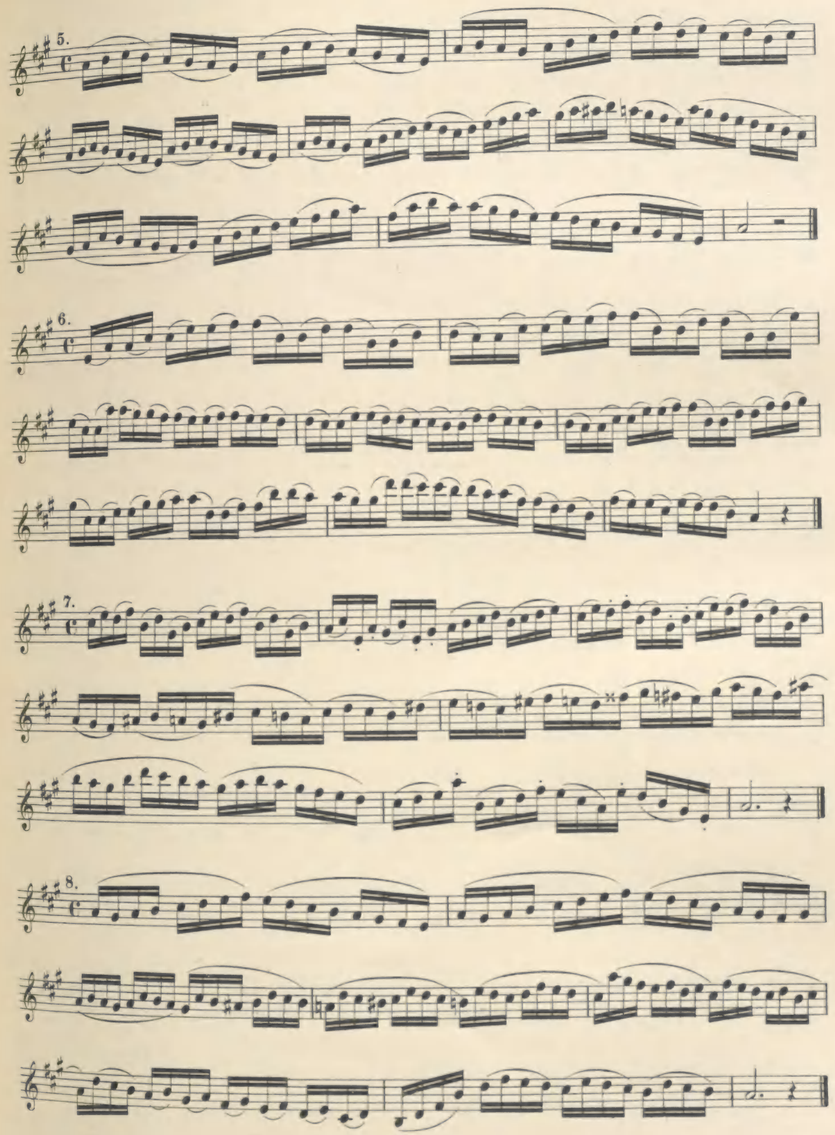
Exercises for the A♯, F♯ and C♯ Keys.



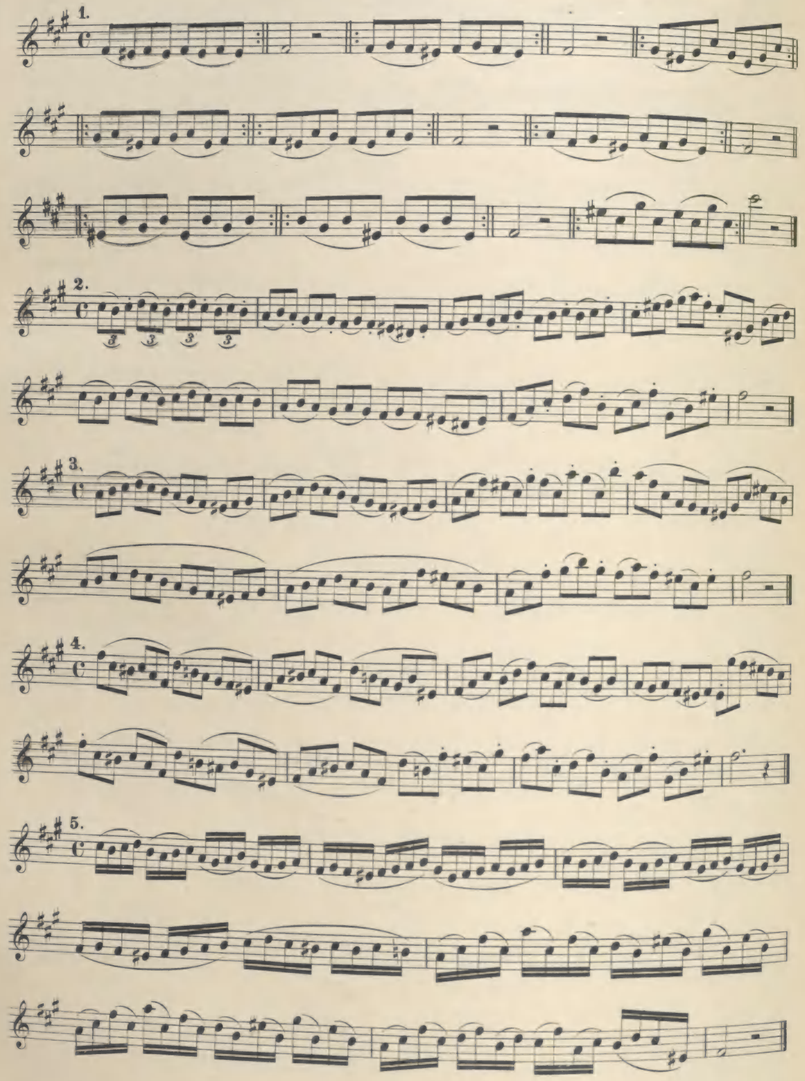


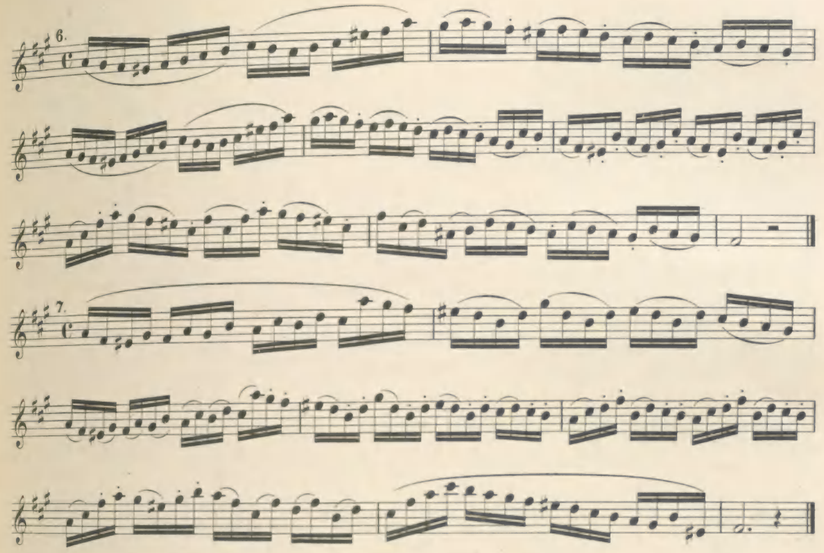
Exercises for the G♯. F♯ and C♯ Keys.



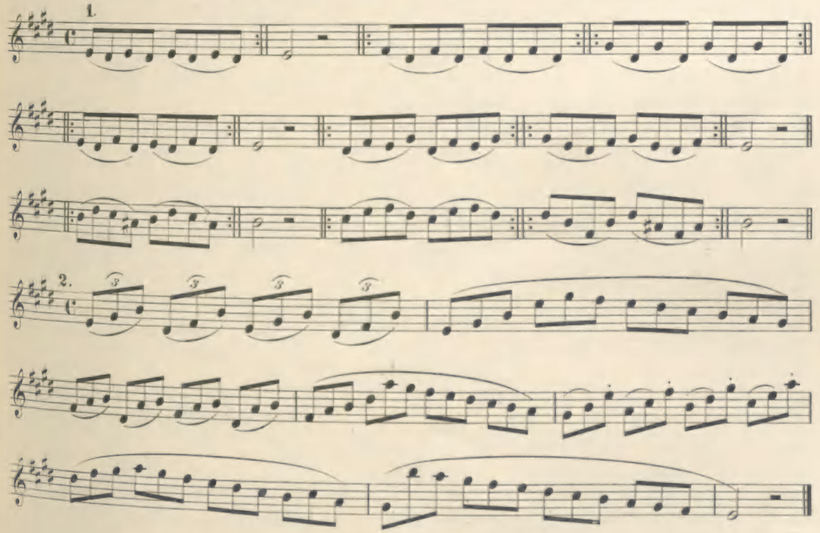


Exercises for the E♯. F♯. C♯ and G♯ Keys.





Exercises for the D♯. E♯. C♯ and G♯ Keys.



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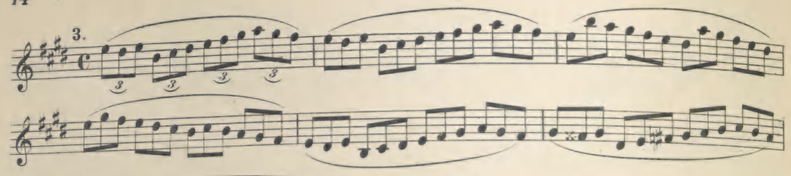

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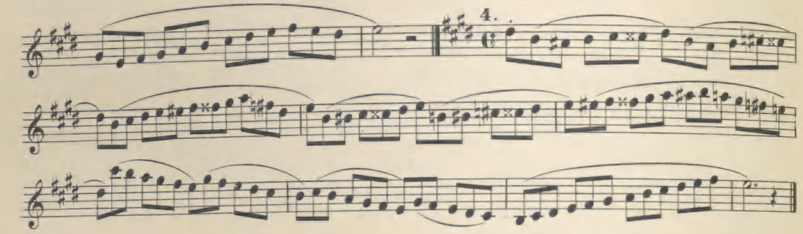

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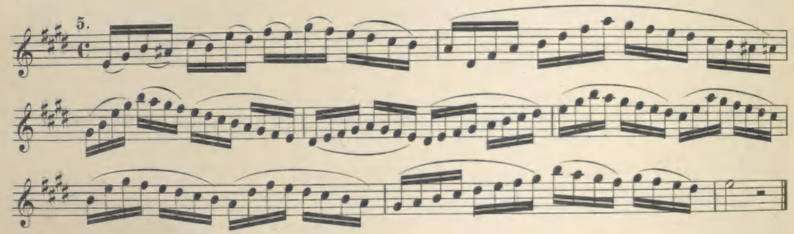

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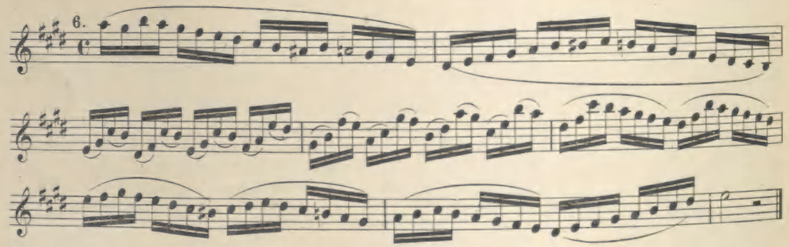

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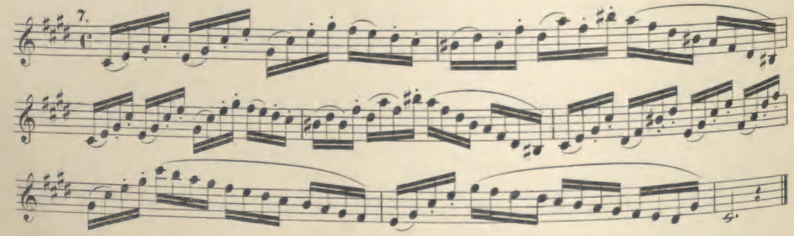
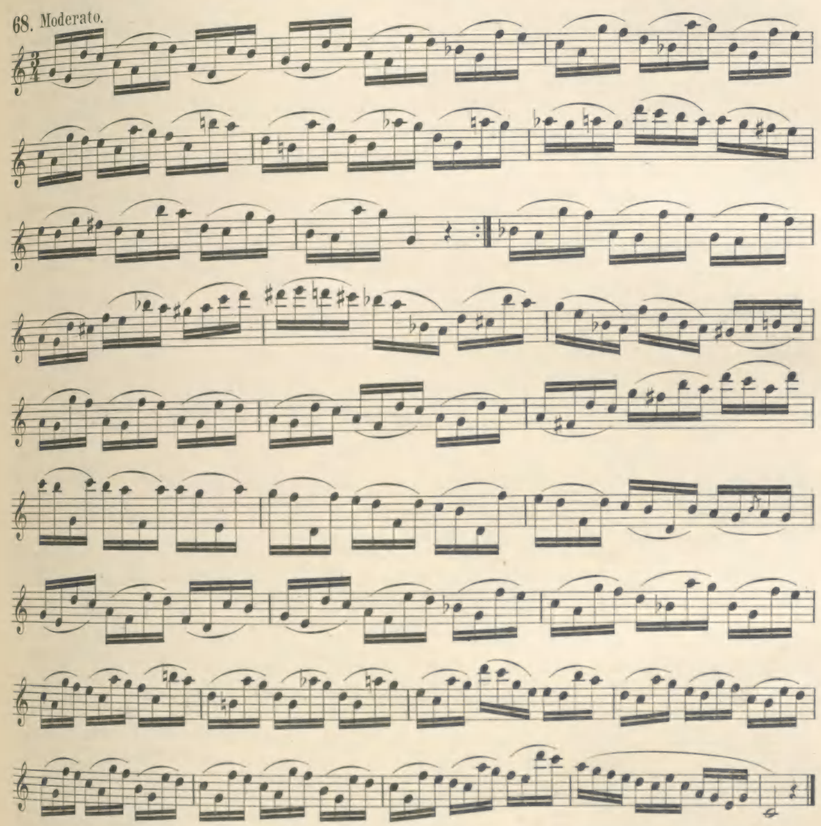
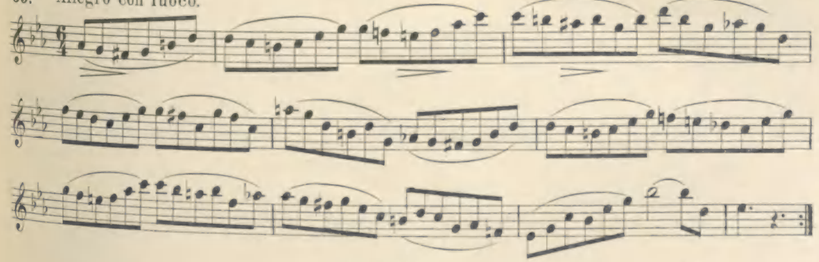


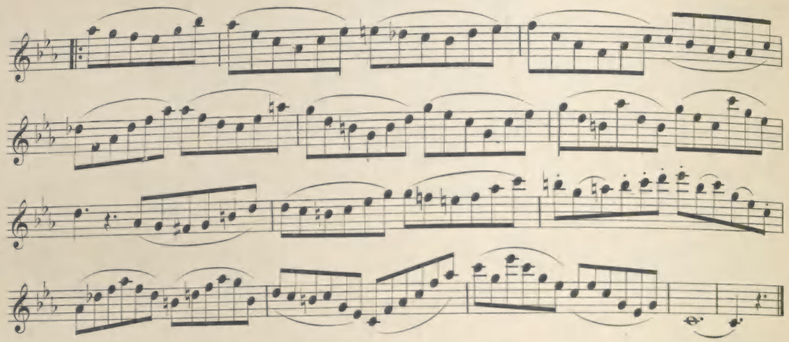
VARIOUS EXERCISES.

68. Moderato.

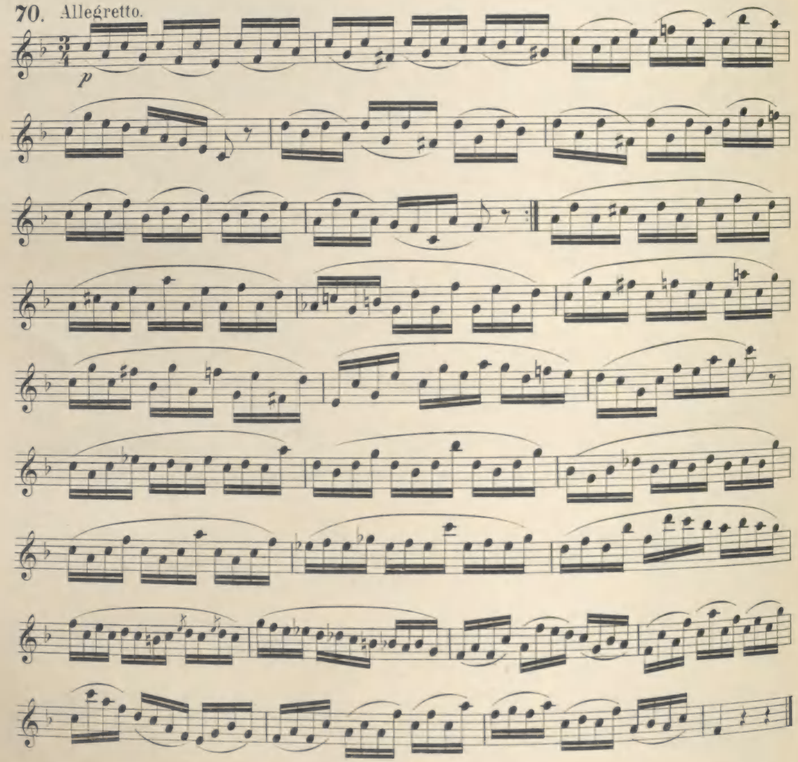


69. Allegro con fuoco.

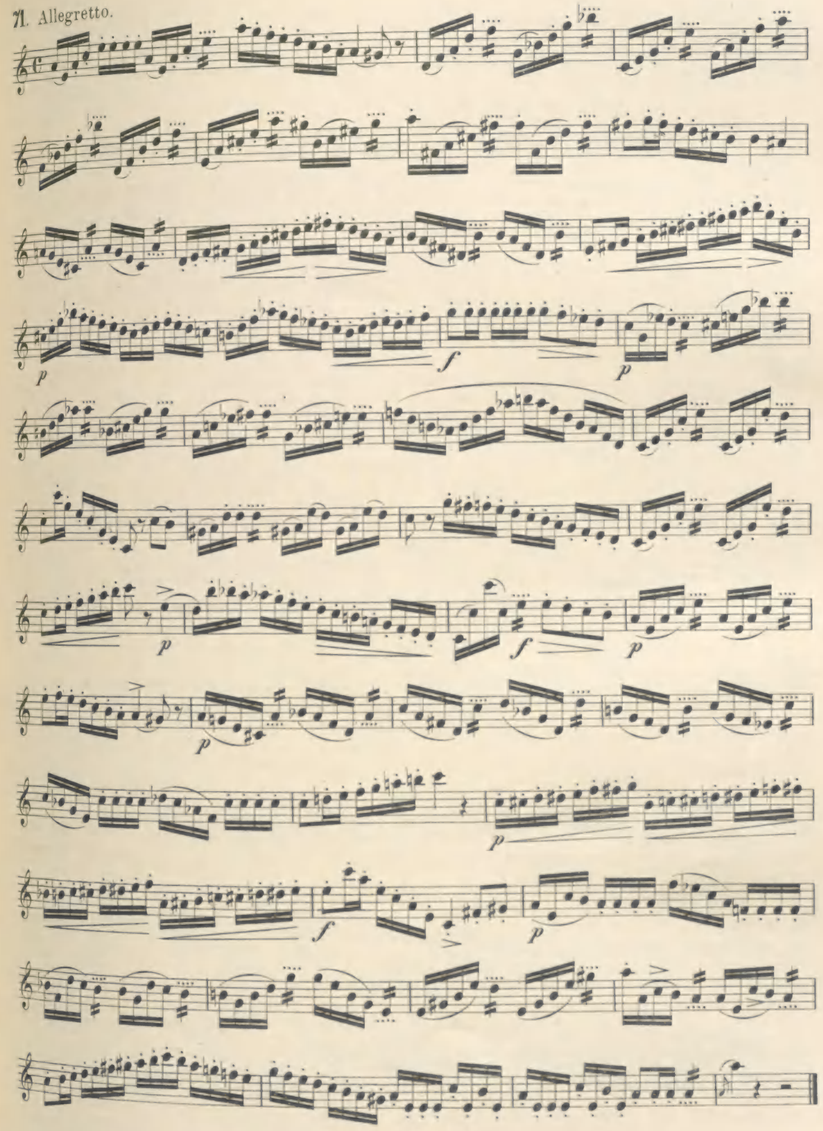




70. Allegretto.



71. Allegretto.



72. Adagio.

dolce

p

tr

p

tr

Più mosso.

tr

tr

a tempo

dolce p

tr

p

e dolce

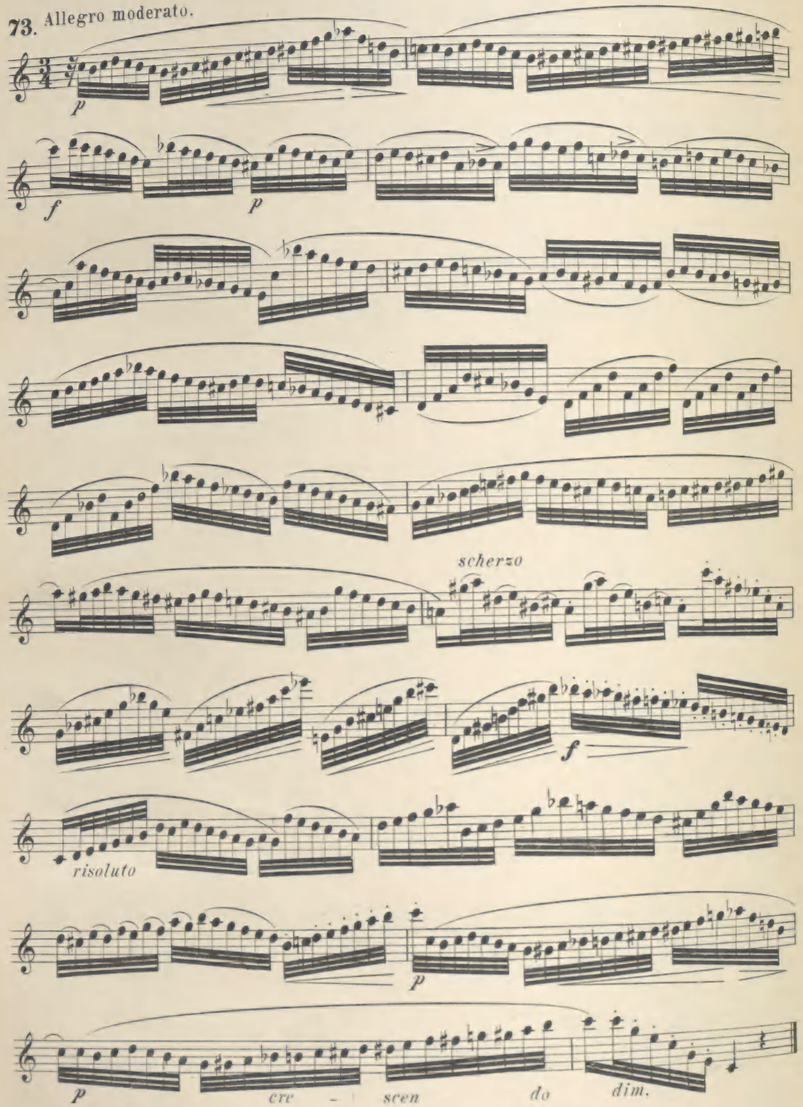
tr

p

dolce

p

73. Allegro moderato.



A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC

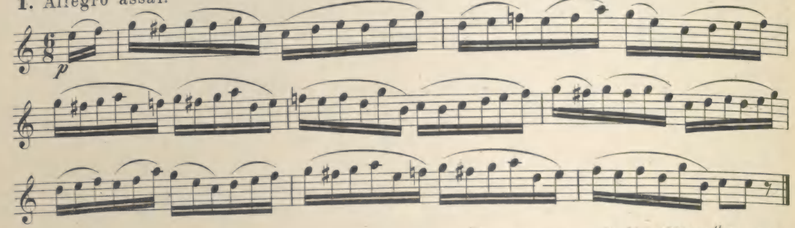
With their Abbreviations and Explanations.

A	to, in, or at; *a tempo* in time.
Accelerando	Gradually increasing the speed.
Adagio	Very slow.
Ad libitum	As the performer pleases; not in strict time.
Agitato	Restless with agitation.
Al or *Alla*	To or in the style of a March.
Alla Marcia	In the style of a March.
Allegretto	Moderately quick.
Allegro	Quick and lively.
Andante	In moderately slow time.
Andantino	A little less slow than Andante.
Amoroso	Affectionately.
Anima, con / *Animato*	With animation.
A piacere	At pleasure.
Appassionato	Impassioned.
Arpeggio	Separating or breaking the notes of a chord.
Assai	Very.
A tempo	In time.
Attacca	Proceed at once to the following movement.
Barcarolle	A boating song.
Ben	Well. *Ben marcato*, well marked.
Bis	Twice.
Bravura	Brilliant execution.
Brillante	Gay, rapid, brilliant.
Brio, con	With much spirit.
Cadenza	A passage introduced by way of embellishment.
Calando	Gradually softer and slower.
Cantabile	In a singing style.
Canzonetta	A short song or Air.
Capriccio / *Caprice*	A composition of irregular construction.
Cavatina	An Italian Air.
Chord	A combination of two or more sounds.
Coda	A supplement at the end of a composition.
Col or *con*	With
Crescendo or *cres.*	Gradually louder.
Da or *dal*	From.
Da Capo or *D.C.*	From the beginning.
Dal Segno	From the sign 𝄋.
Decrescendo or *decres.*	Decreasing in strength.
Diminuendo or *dim.*	Gradually softer.
Dolce or *dol.*	Softly, sweetly.
Duetto or *duo*	A piece for two performers.
E	And.
Energico	With energy.
Espressivo	With expression.
Fine or *Il Fine*	The end.
Forte or *f*	Loud.
Fortissimo or *ff*	Very loud.
Forzando or *fz* or >.	Accentuate the note.
Forza	Force of tone.
Fuoco, con	With fire.
Furioso	Furiously.
Gracioso	Graceful.
Giocoso	Joyously.
Giusto	Just, exait.
Grave	Very slow and solemn.
Gusto	Taste.
Harmonic	A combination of musical sounds.
Key note	The first degree of the Scale.
Larghetto	Slow, but not so slow as Largo.
Largo	Broad and slow.
Legato	Smoothly, the reverse of Staccato.
Leggiero	Lightly.
Lento	Slow.
L'istesso tempo	The same time.
Loco	In place. Play as written, no longer an octave higher or lower.
Ma	But. *Ma non troppo*, but not too much.
Maestoso	Majestically.
Maggiore	Major Key.
Marcato	Marked.
Morendo	Dying away.

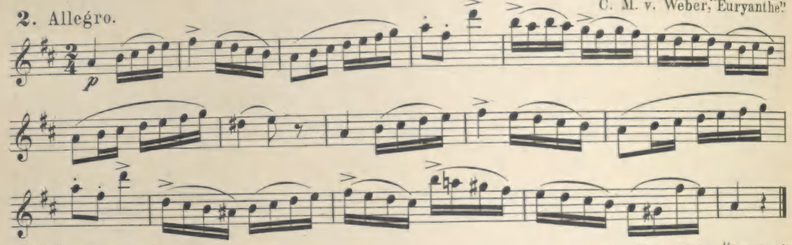
Meno	Less.
Mezzo	Half.
Minore	Minor Key.
Moderato	Moderately. *Allegro moderato*, moderately quick.
Molto	Much.
Morendo	Dying away.
Mosso	Moved. *Più mosso*, quicker.
Moto	Motion. *Con moto*, with animation.
Non	Not.
Obbligato	An indispensible part.
Opus, or *Op.*	A work.
Ottava, or *8va*	To be played an Octave higher.
Pause	The sign indicating stoppage.
Perdendosi	Dying away.
Pesante	Heavily.
Pianissimo or *pp*	As soft as possible.
Piano or *p*	Soft.
Più	More.
Più tosto	Quicker.
Poco or *un poco*	A little.
Poco a poco	Gradually, by degrees.
Poi	Then, afterwards
Prestissimo	As quick as possible.
Presto	Very quick.
Primo or *1mo*	The first.
Perdendosi	Losing itself, dying away.
Pomposo	Pompous, grand.
Quartetto	A piece for four performers.
Quasi	As if, similar to.
Quintetto	A piece for five performers.
Rallentando or *rall.*	Gradually slower.
Ritardando or *rit.*	Slackening speed.
Replica	Repetition. *Senza replica*, without repeats.
Rinforzando	With emphasis.
Risoluto	Resolutely, bold.
Ritenuto	Retarding the time.
Scherzando	Playfully.
Secondo or *2do*	The second.
Seconda volta	The second time.
Semplice	Simply.
Sempre	Always.
Senza	Without. *Senza sordino*, without mute.
Simile	The same.
Sino	As far as.
Smorzando	Diminishing the sound.
Solo	For one performer only. *Soli*, for all.
Sordino	Mute. *Con sordino*, with the mute.
Sostenuto	Sustained.
Sotto	Under. *Sotto voce*, in a subdued tone.
Spirito spiritoso	Spirit, spirited.
Staccato	Detached.
Stretto	An increase of speed.
Tacet	Silent.
Thema	The subject of melody.
Tempo	Time. *Tempo primo*, the same time as at the commencement.
Tenuto or *ten.*	Held for the full value.
Tranquillo	Quietly.
Tremolando / *Tremolo*	Trembling, rapid movement.
Trio	A piece for three performers.
Troppo	Too much. *Allegro ma non troppo*, quick, but not too quick.
Tutti	All, all the instruments.
Un	A, one.
Unisono	In unison.
Una corda	On one string.
Veloce	Quick.
Vivace	With vivacity.
Vivo	Lively.
Variatione	Variation of a melody.
Volkslied	A national song.
Voce	The voice.
Volti Subito or *V. S.*	Turn over quickly.

EXTRACTS FROM STANDARD WORKS.

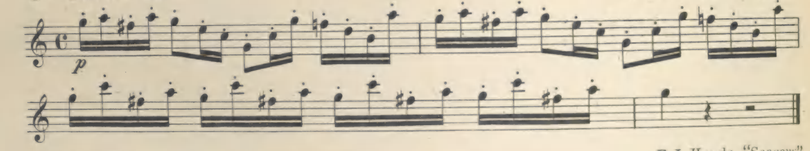
1. Allegro assai. — F. J. Haydn, "Seasons."



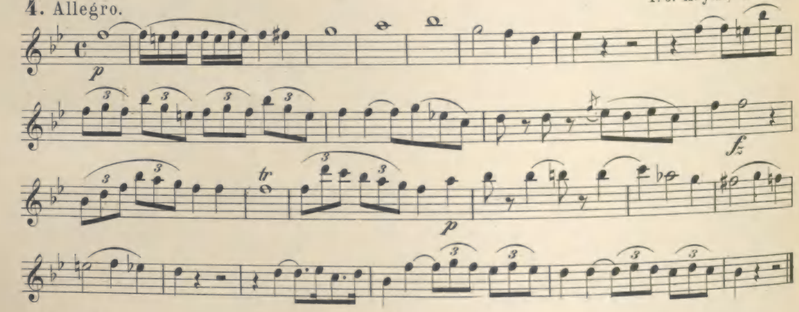
2. Allegro. — C. M. v. Weber, "Euryanthe."



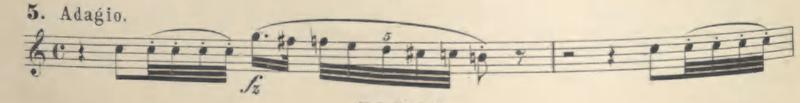
3. Vivace assai. — C. M. v. Weber, "Preciosa."

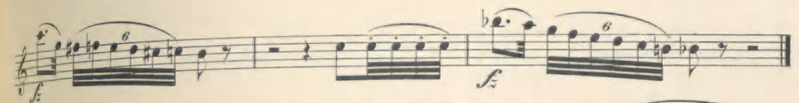


4. Allegro. — F. J. Haydn, "Seasons."

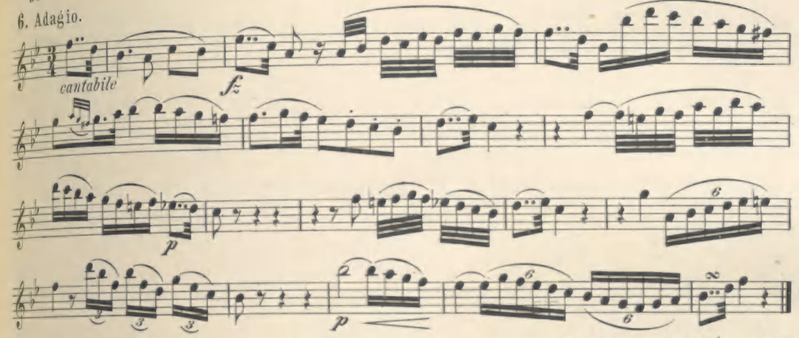


5. Adagio.

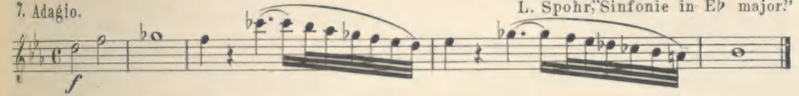




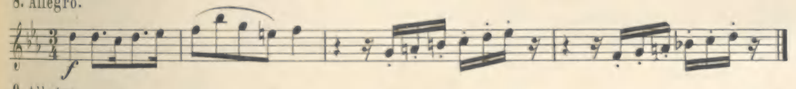
6. Adagio.



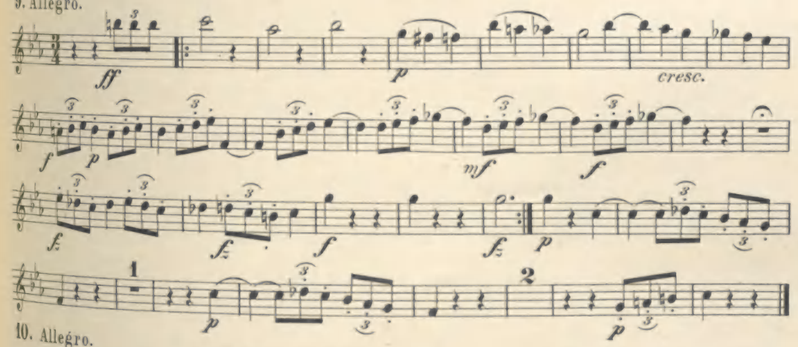
7. Adagio. — L. Spohr, "Sinfonie in E♭ major."



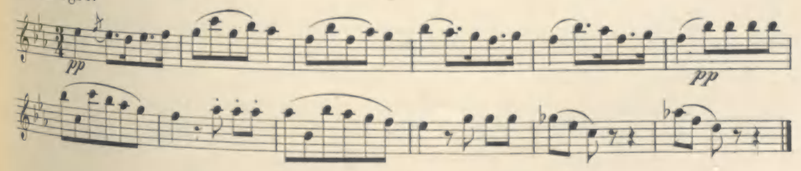
8. Allegro.



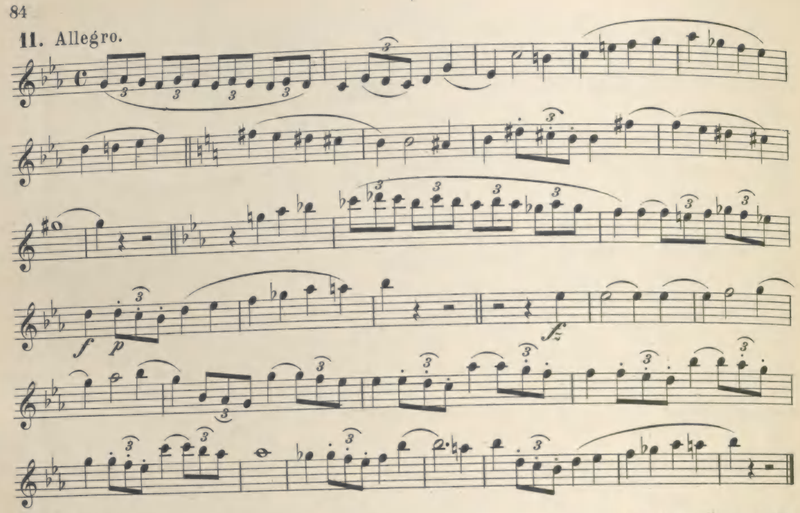
9. Allegro.



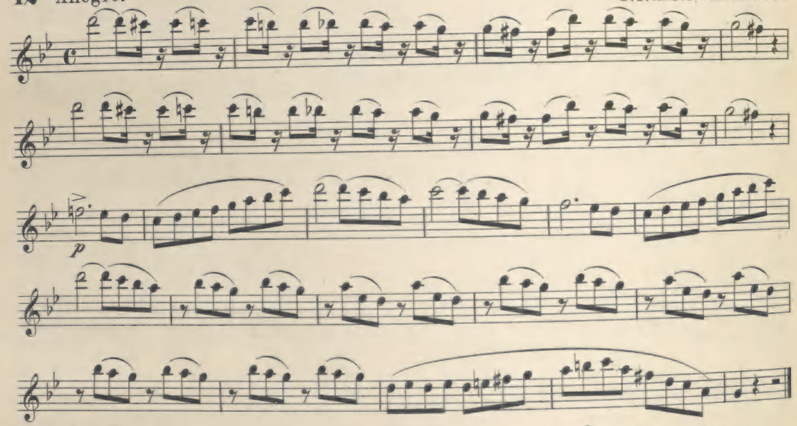
10. Allegro.



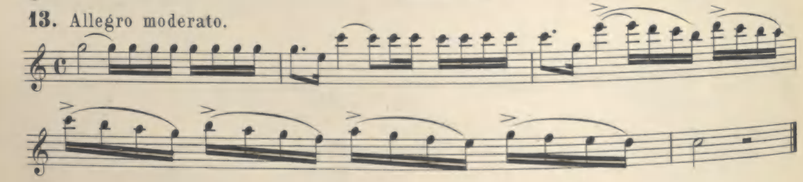
11. Allegro.



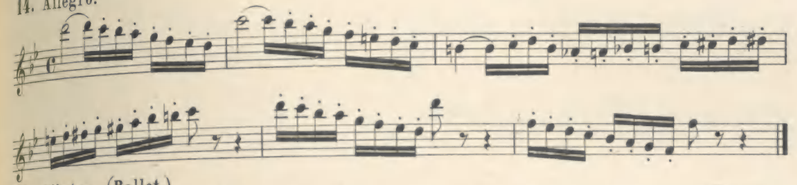
12 Allegro. D. F. Auber. "Masaniello."



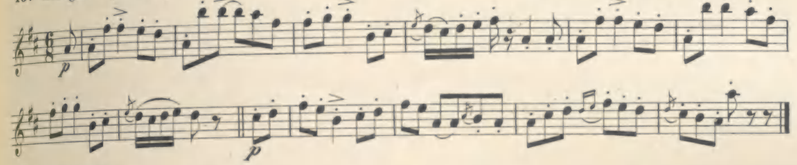
13. Allegro moderato.



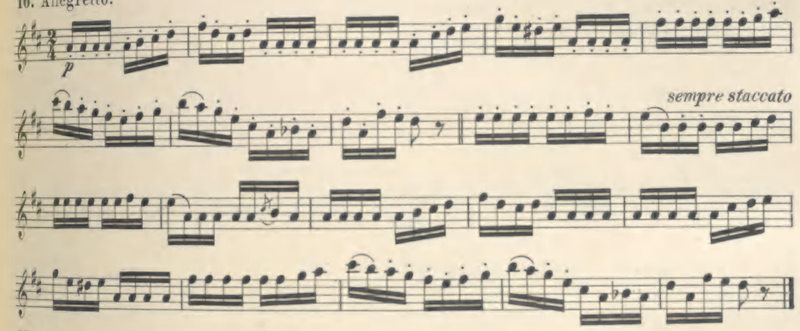
14. Allegro.



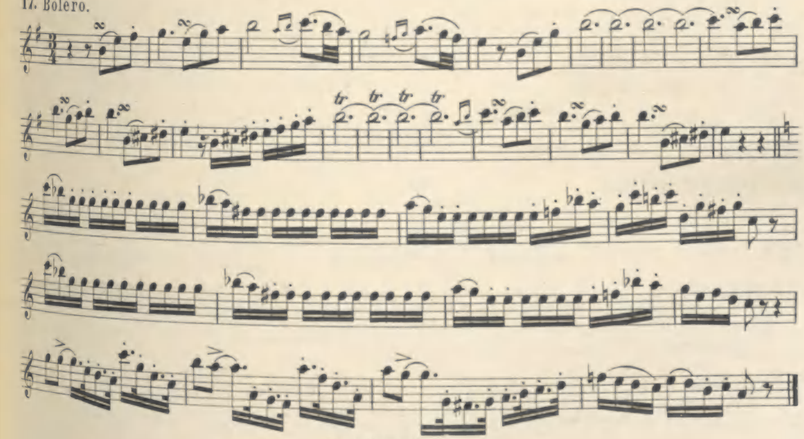
15. Allegro. (Ballet.)



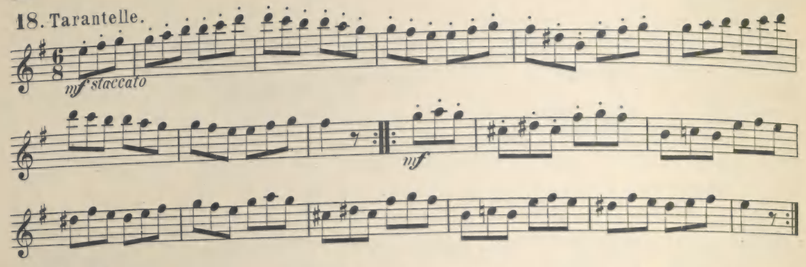
16. Allegretto.



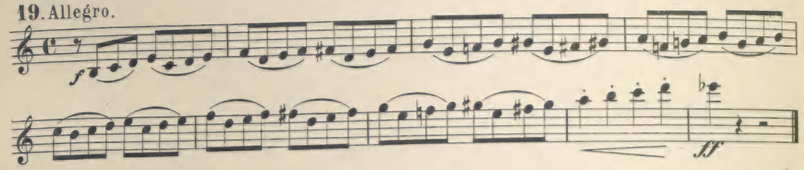
17. Bolero.



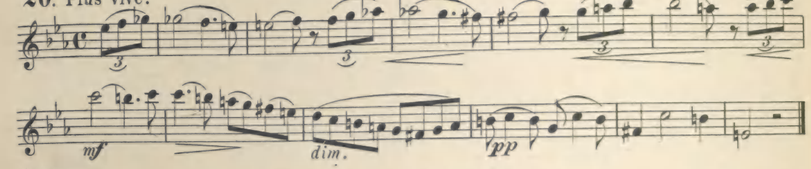
18. Tarantelle.



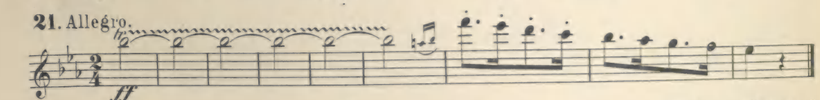
19. Allegro.



20. Plus vite.

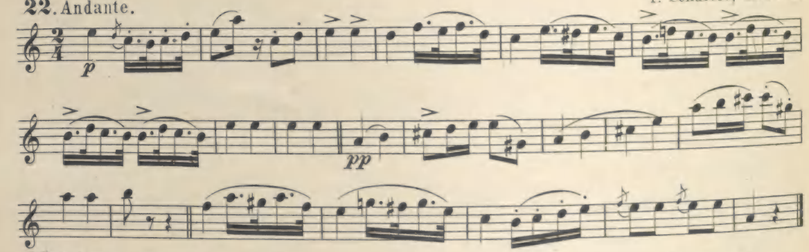


21. Allegro.

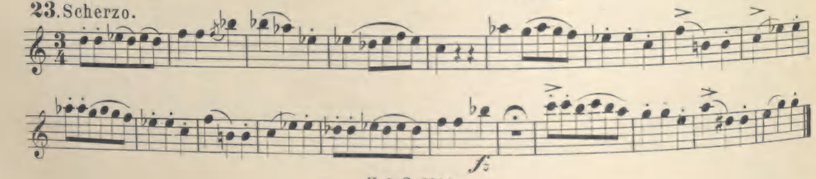


F. Schubert, "Sinfonie."

22. Andante.

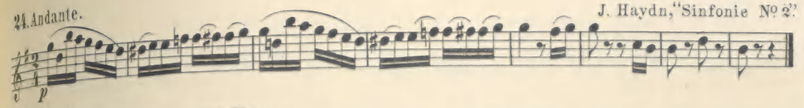


23. Scherzo.

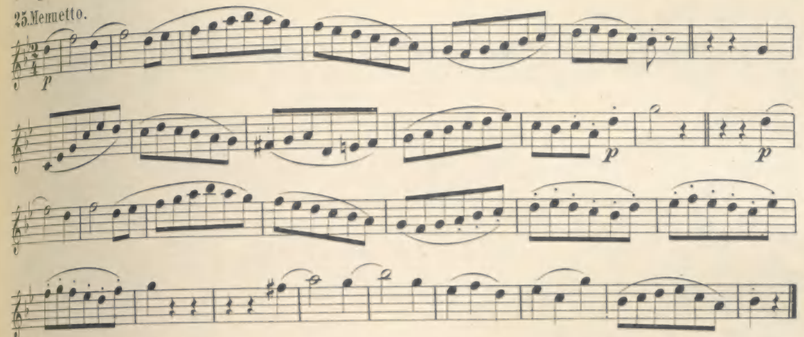


24. Andante.

J. Haydn, "Sinfonie No 2."

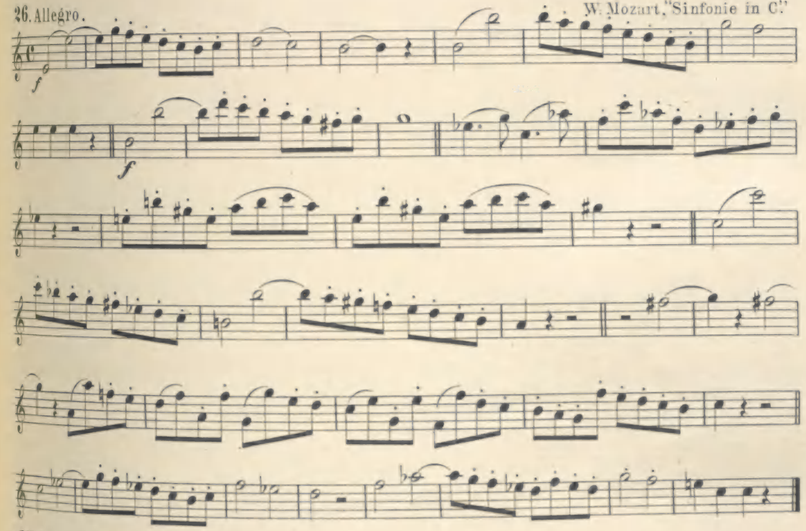


25. Menuetto.

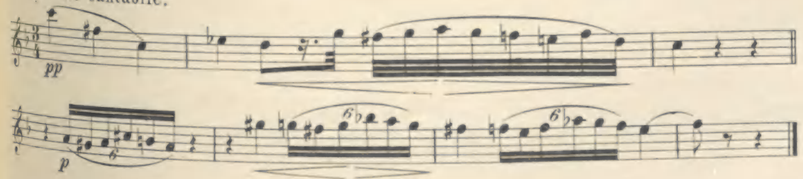


26. Allegro.

W. Mozart, "Sinfonie in C."



27. Andante cantabile.



28. Menuetto. (Trio.)

29. Allegro. (Overture.) C. M. v. Weber, "Freischütz"

30. Valse.

31. Allegretto.

32. Con fuoco.

33. Allegretto. G. Donizetti, "Daughter of the Regiment"

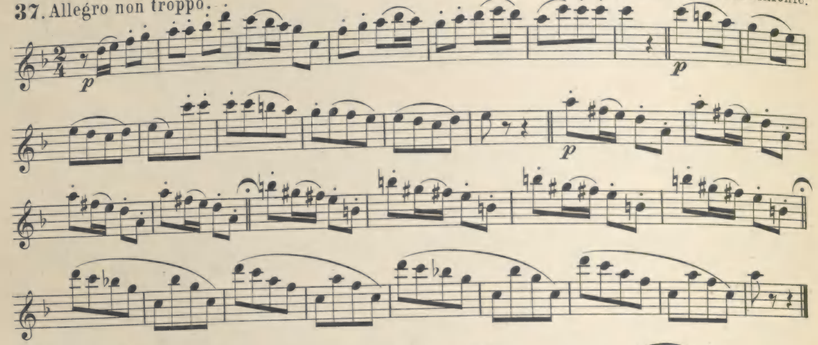
34. Allegro.

35 Allegretto. F. Halevy's, "La Juive"

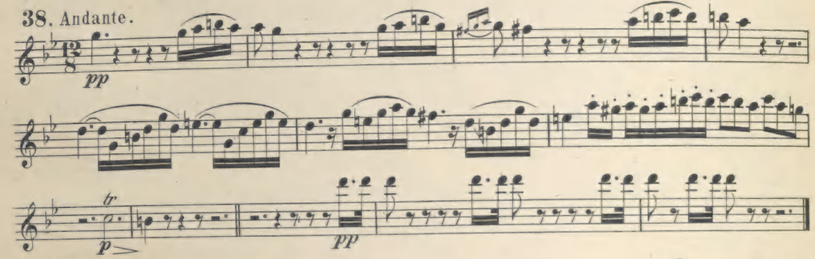
36. Allegro. Beethoven's, "Egmont"

Allegretto.

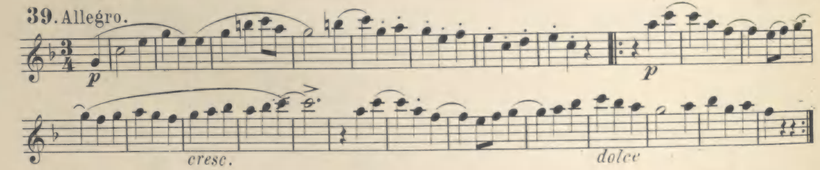
37. Allegro non troppo.



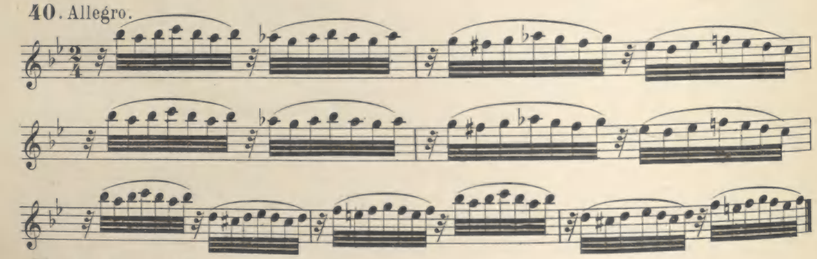
38. Andante.



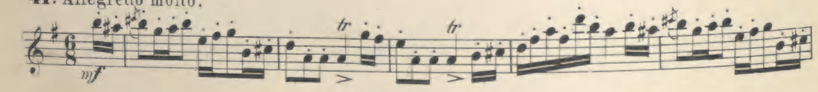
39. Allegro.

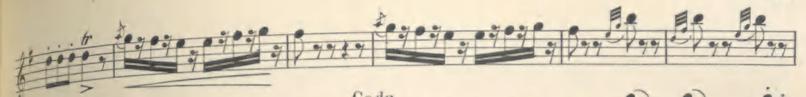


40. Allegro.

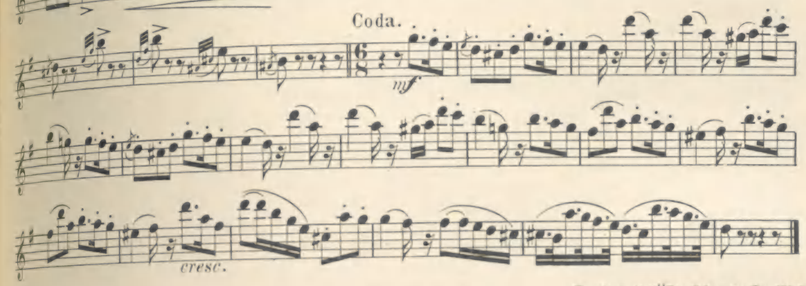


41. Allegretto molto.



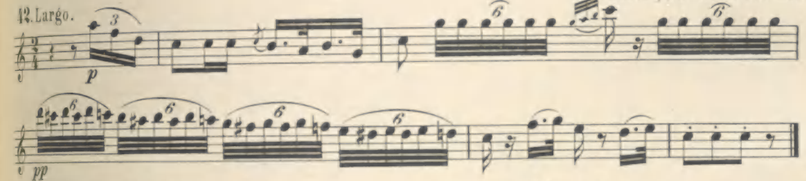


Coda.

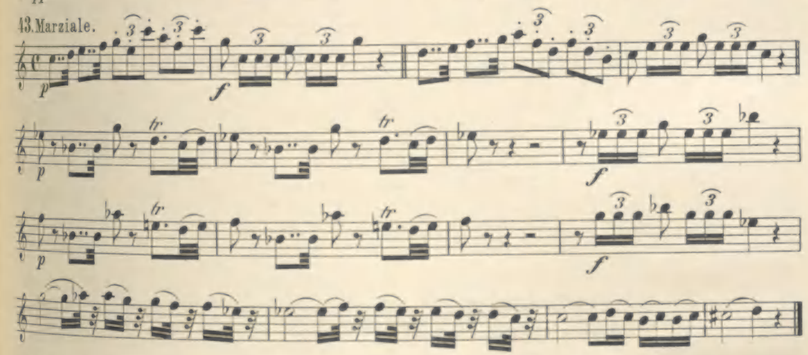


G. Rossini, "Barbier de Seville."

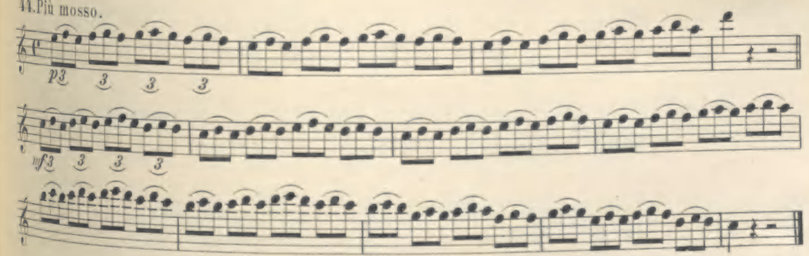
42. Largo.



43. Marziale.



44. Più mosso.



G. Meyerbeer, "Robert le Diable."

45. Allegro.

p

Allegretto.

46. Allegretto. (Ballet.)

p *cresc.*

Allegro moderato.

Allegro.

p

p

p

p

Allegro.

p

47. Allegro con fuoco.

Largo.

L. Spohr, "Overture Faust."

p

Tempo I.

f

f

f

48. Moderato.

L. Spohr, "Faust."

p

49. Polonaisen Tempo.

p

50. Larghetto.

G. Meyerbeer, "Huguenots."

pp

rall.

51. Allegro. (Finale.)

ff

ff

52. Allegro. (Ballet.)

mf

53. Larghetto.

p

54. Allegro con fuoco.

ff

Andante.

pp

pp

55. Allegro molto.

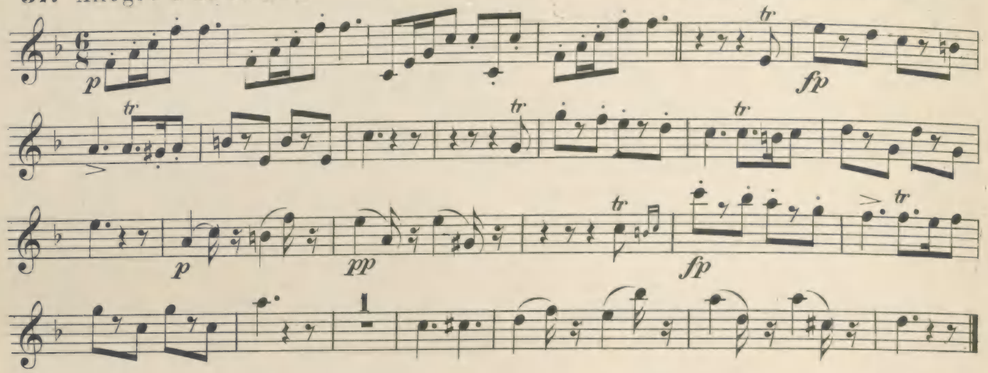
p

56. Andante. (Transpose into D, a fifth higher for Cor Anglais.) G. Rossini. "William Tell."

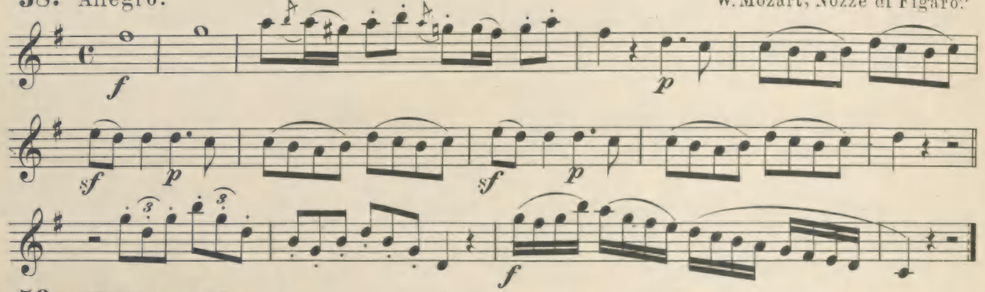
p

p

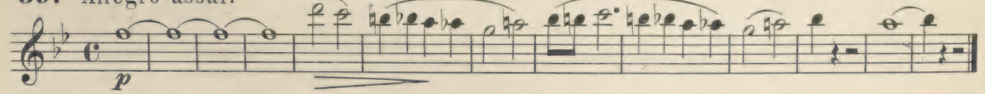
57. Allegro à la Chasse. C. Kreutzer, "Nachtlager v. Granada."



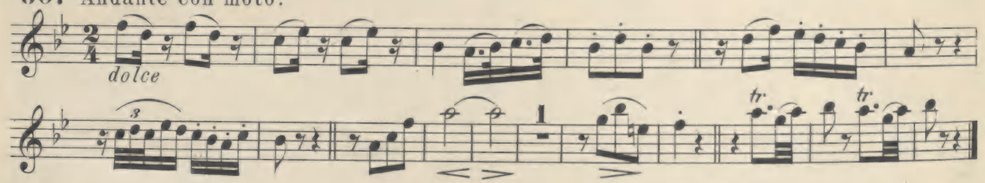
58. Allegro. W. Mozart, "Nozze di Figaro."



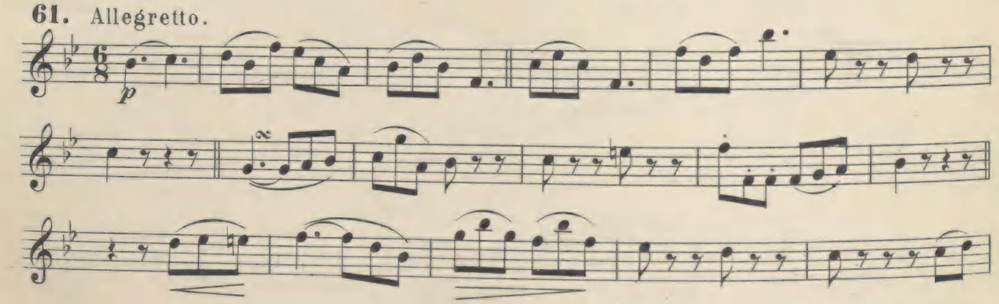
59. Allegro assai.

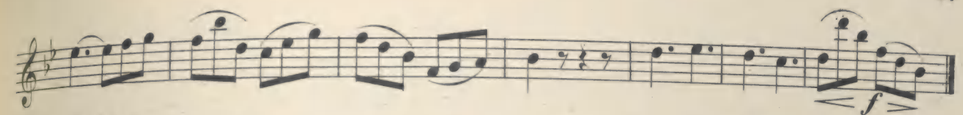


60. Andante con moto.

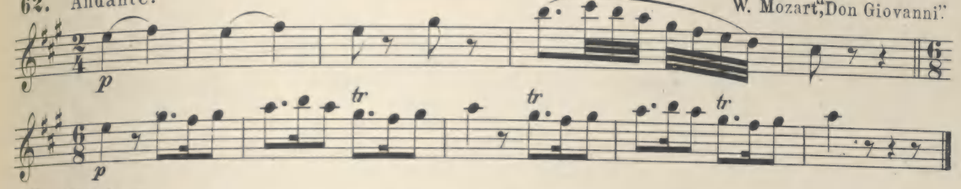


61. Allegretto.

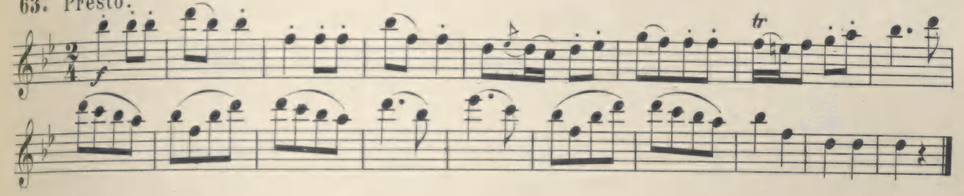




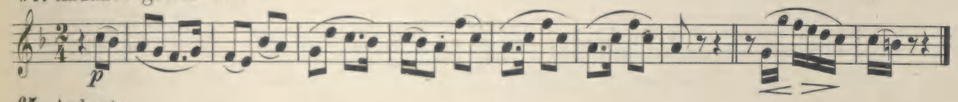
62. Andante. W. Mozart, "Don Giovanni."



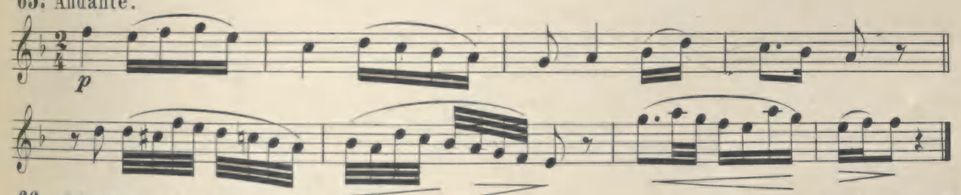
63. Presto.



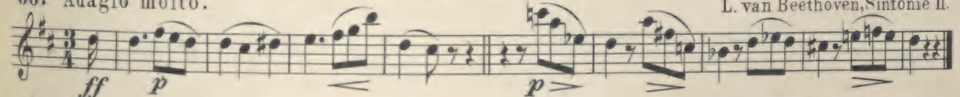
64. Andante grazioso.



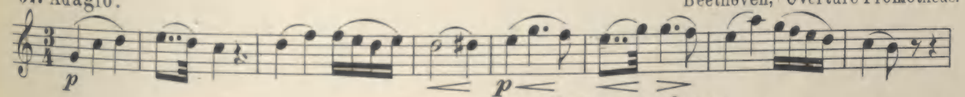
65. Andante.



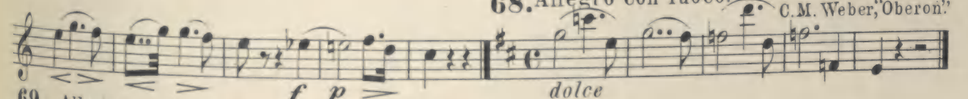
66. Adagio molto. L. van Beethoven, "Sinfonie II."



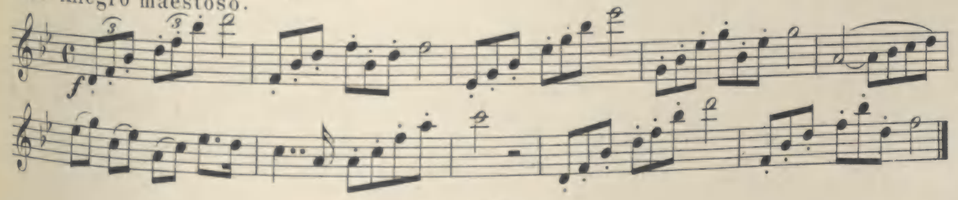
67. Adagio. Beethoven, "Overture Prometheus."



68. Allegro con fuoco. C. M. Weber, "Oberon."



69. Allegro maestoso.



70. Marcia funebre.

p cresc. decresc. p p f p sf sf p cresc. f p

Majore.

p cresc. cresc. p cresc.

f

71. Allegro vivace.

p pp pp

Scherzo.

72. Presto.

p sempre staccato

p staccato

dimin. p

pp pp

ff

fz fz fz fz fz fz

fz fp p

APPENDIX.

FANTASIA: The last Rose of Summer.

Andante.

8

dolce amoroso

riten.

Larghetto.

dolce

riten.

p

a tempo

mf

piu lento

pp

Allegro moderato.

riten.

p *legato*

f

tr

a tempo

più lento

p

Moderato.

p

p *mf*

riten.

a tempo

più lento

p

Allegro.

f

rit.

più vivo

Grand Solo from the Siege of Corinth.

Alla Polacca. G. Rossini.

Andante cantabile.

Adagio espressione.

ROMANCE.
No. I.

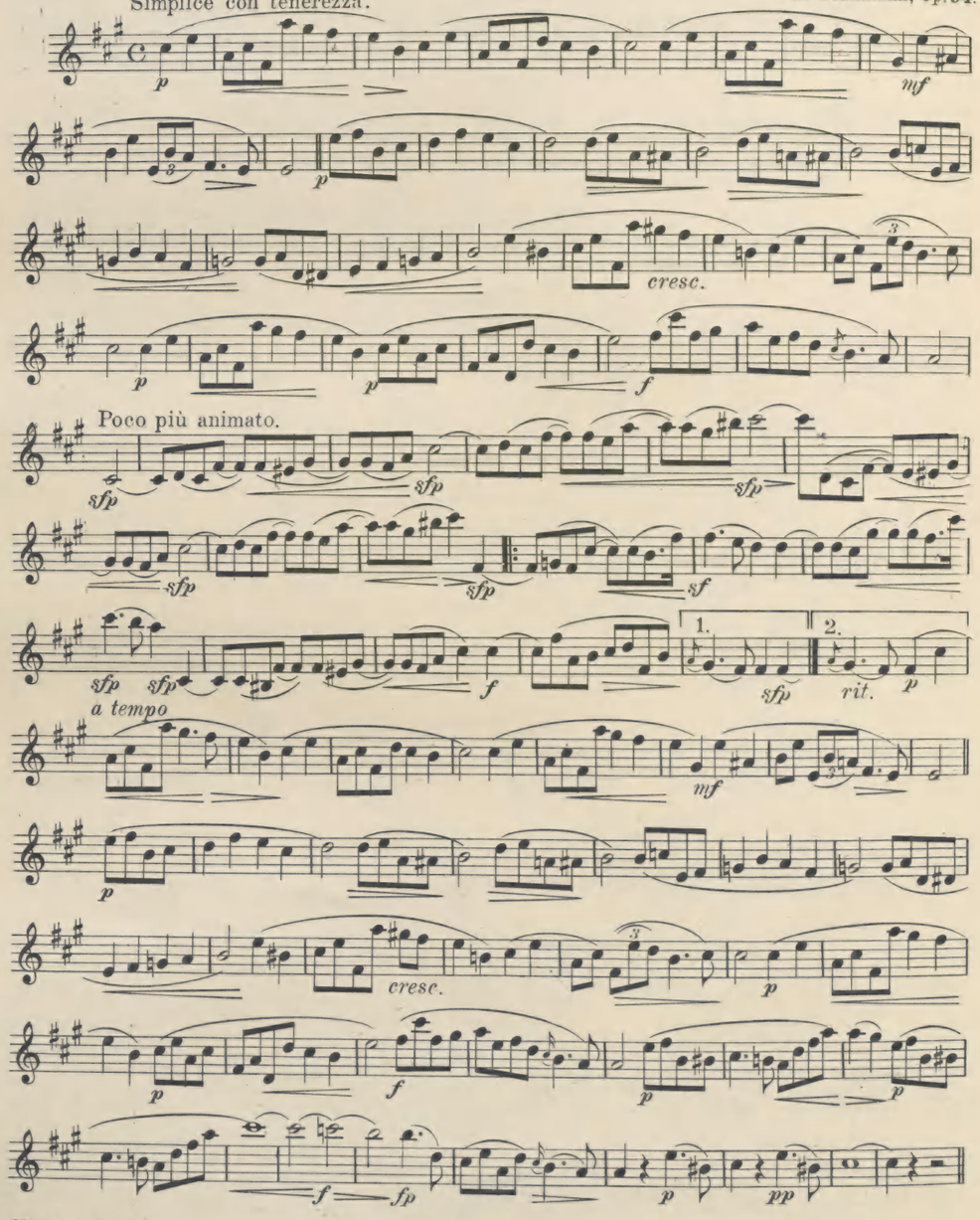
Moderato. R. Schumann, Op. 94.

scherzando

ROMANCE.
No. II.

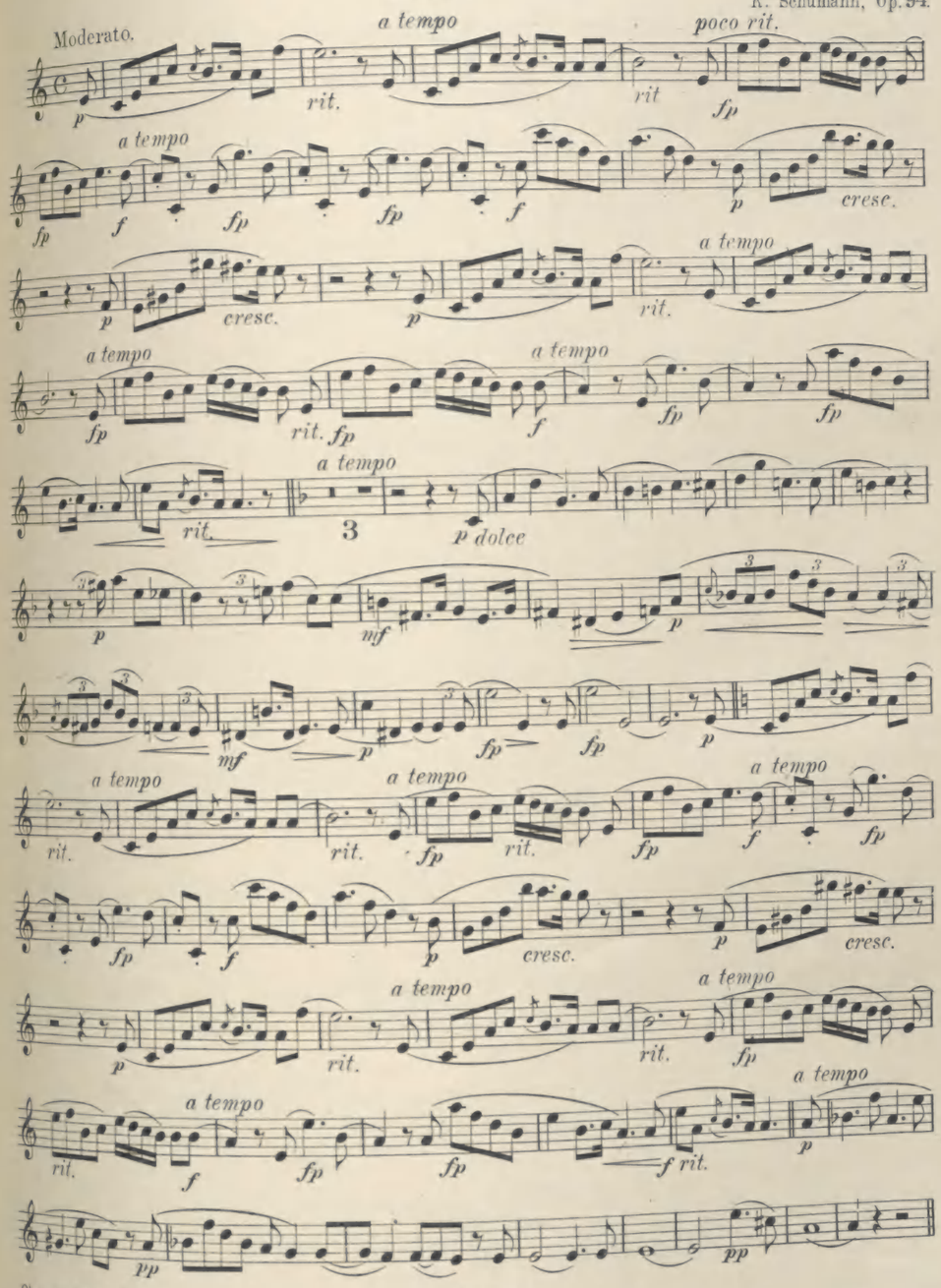
Simplice con tenerezza.

R. Schumann, Op. 94.



ROMANCE.
No. III.

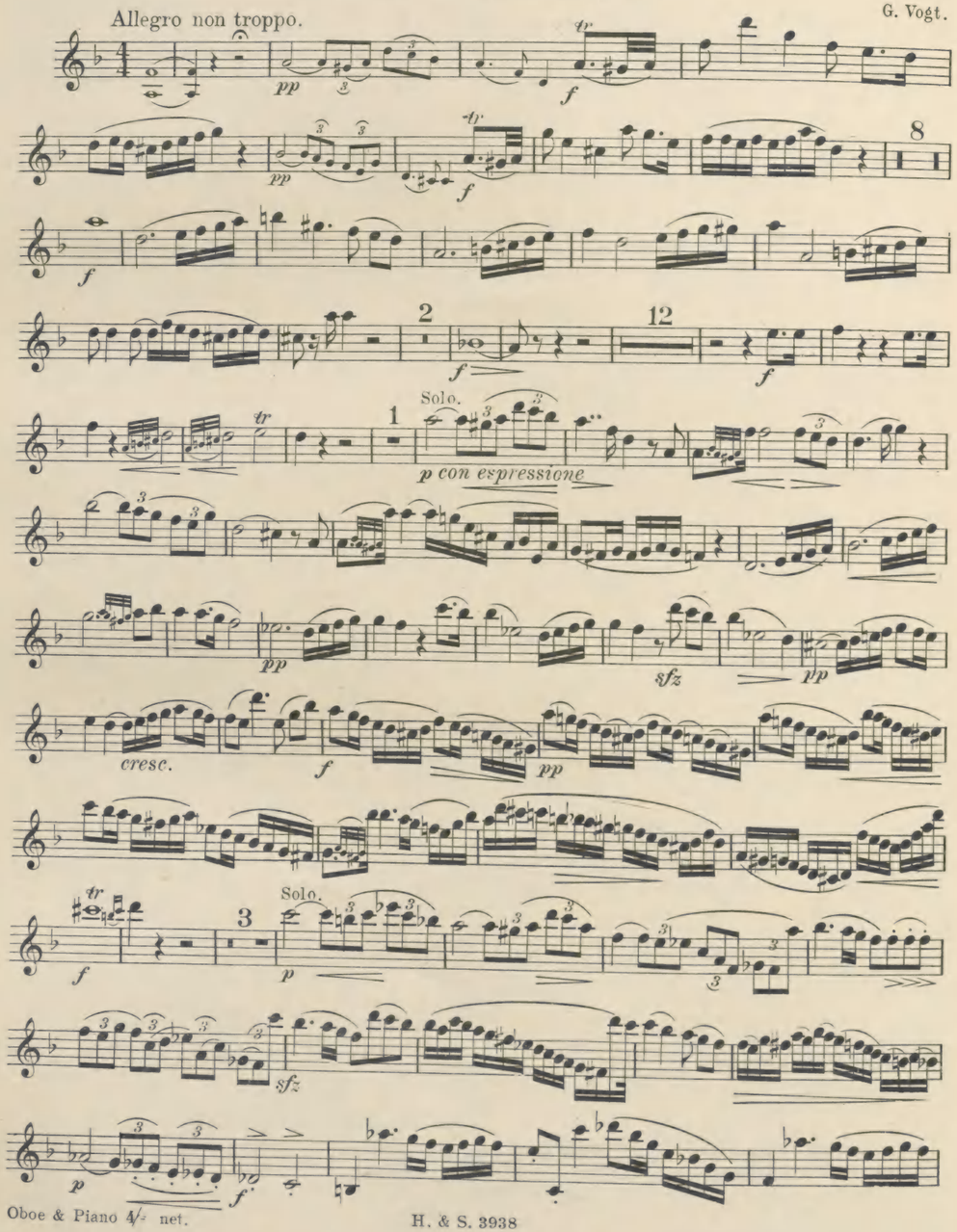
R. Schumann, Op. 94.

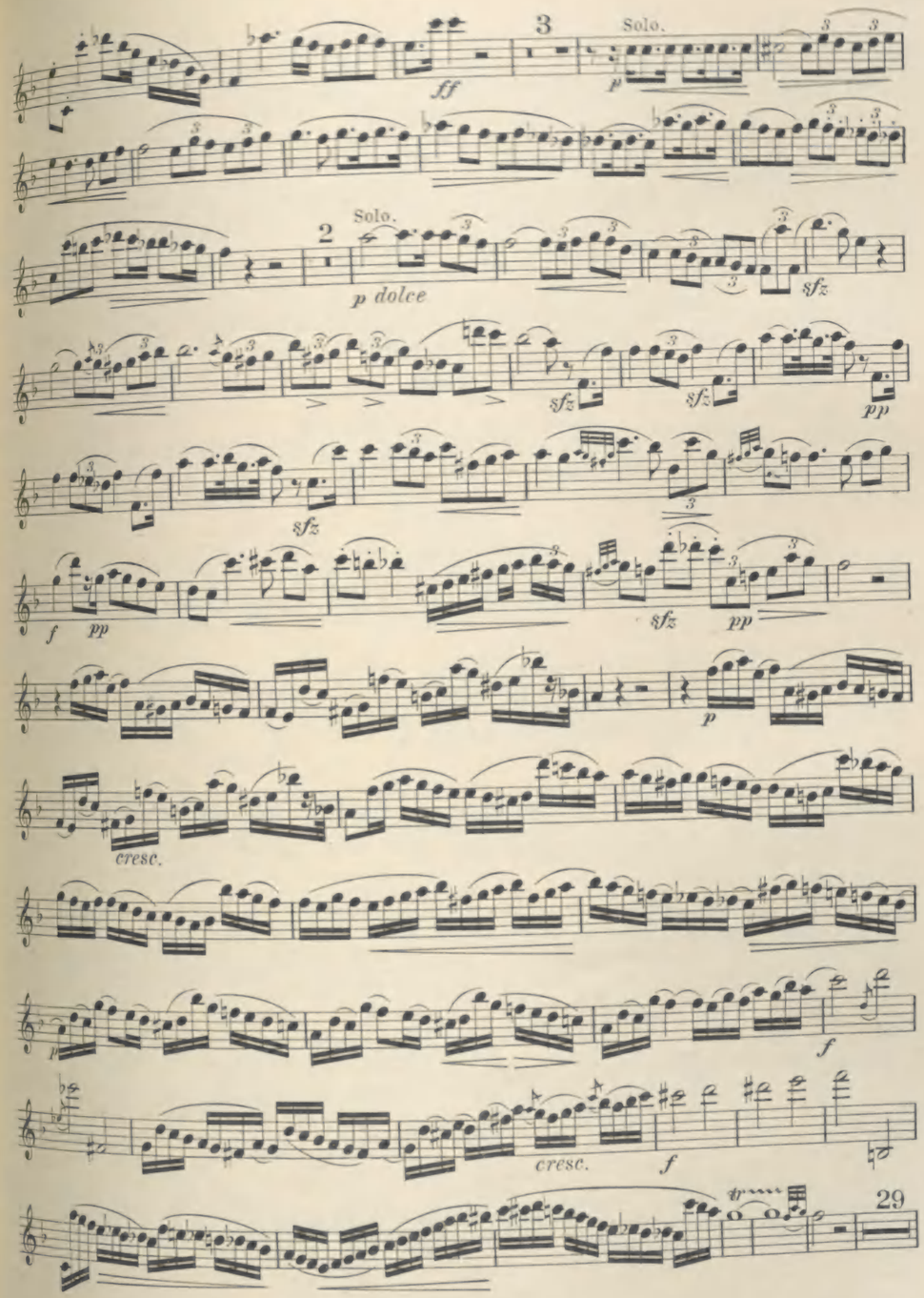


THE 4th. CONCERTINO.

Allegro non troppo.

G. Vogt.





Solo.

p con espressione quasi recitativo

1

p

a tempo

sfz

f

Larghetto cantabile.

p

Solo.

p dolce

pp

1

pp

sfz

p

cresc. a piacere

a tempo

pp

7

pp

a piacere

FINALE.

Allegro vivace.

Solo.

p

f

pp

1

f

pp

sfz

3

Solo.

p

Solo.

15

f

1

f

pp

9

Solo.

p *poco ritenuto* *sfz*

3

Solo.

p

tr

2

Solo.

p

2

p

ff

3

Solo.

p

1

p

9

Solo.

p

tr

sfz

p

6

Solo.

sfz

p

tr

sfz

sfz *sfz*

p

f

p

f

AIR VARIÉ.

G. Vogt.

INTRODUCTION.

Adagio.

Solo.

a tempo

L'istesso tempo.

L'istesso tempo.

Solo.

rall.

L'istesso tempo.

Solo.

dim.

AIR.

tenuto.

Oboe & Piano 3/_ net.

H. & S. 3938

1st VAR.

2nd VAR.

Poco più lento.

a tempo

H. & S. 3938

FINALE.

Allegro grazioso.

p Solo.

Solo.

p

p

1

Solo.

p *sf*

10

Solo.

p *p*

1

p

3

Solo.

p *cresc.*

poco rall.

a tempo

p

7

Solo.

p più mosso

f

tr

tr

5

Solo.

p

Più Presto.

rit. poco a poco

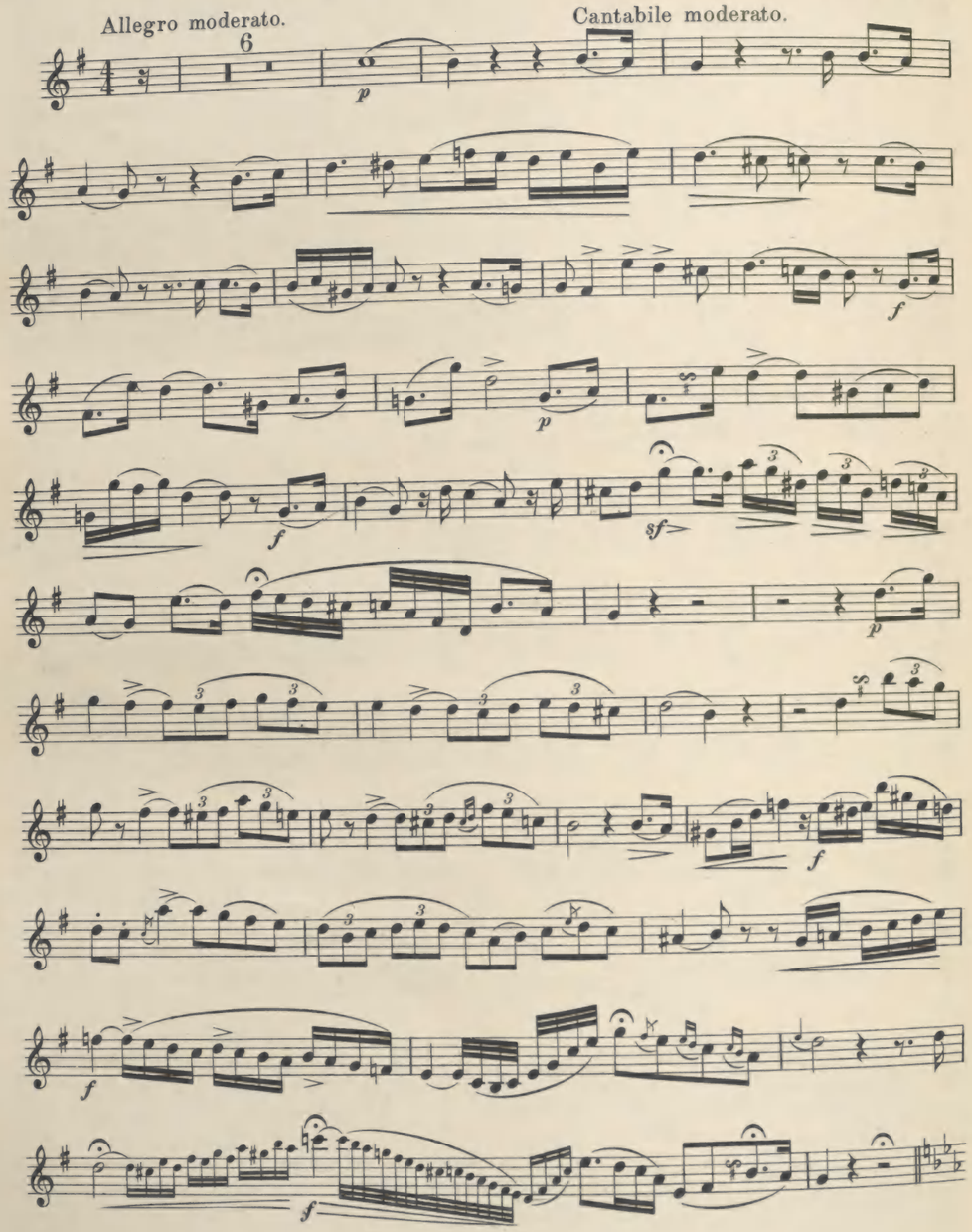
f

Cavatina from "ANNA BOLENA."

arr. by Ch. Triebert.

Allegro moderato.

Cantabile moderato.

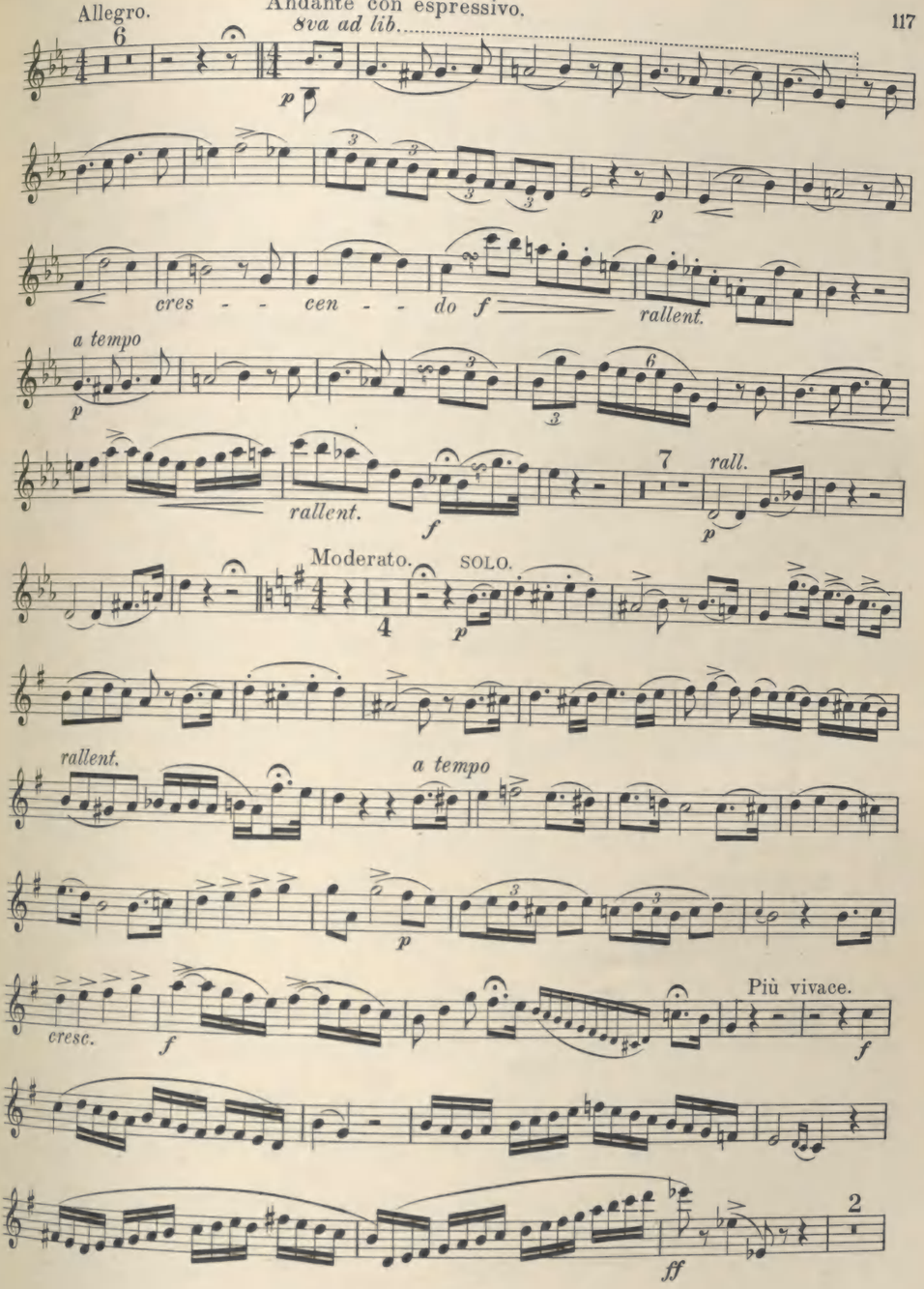


Oboe & Piano 2/6 net.

H. & S. 3938

Allegro.

Andante con espressivo.



Moderato.

f *p*

rall.

rall.

f

f

Più vivo.

f

ff *f* *ff*

TRIO.

Adagio.

G. Vogt.

1st Oboe.
2nd Oboe.
Cor Anglais in F.

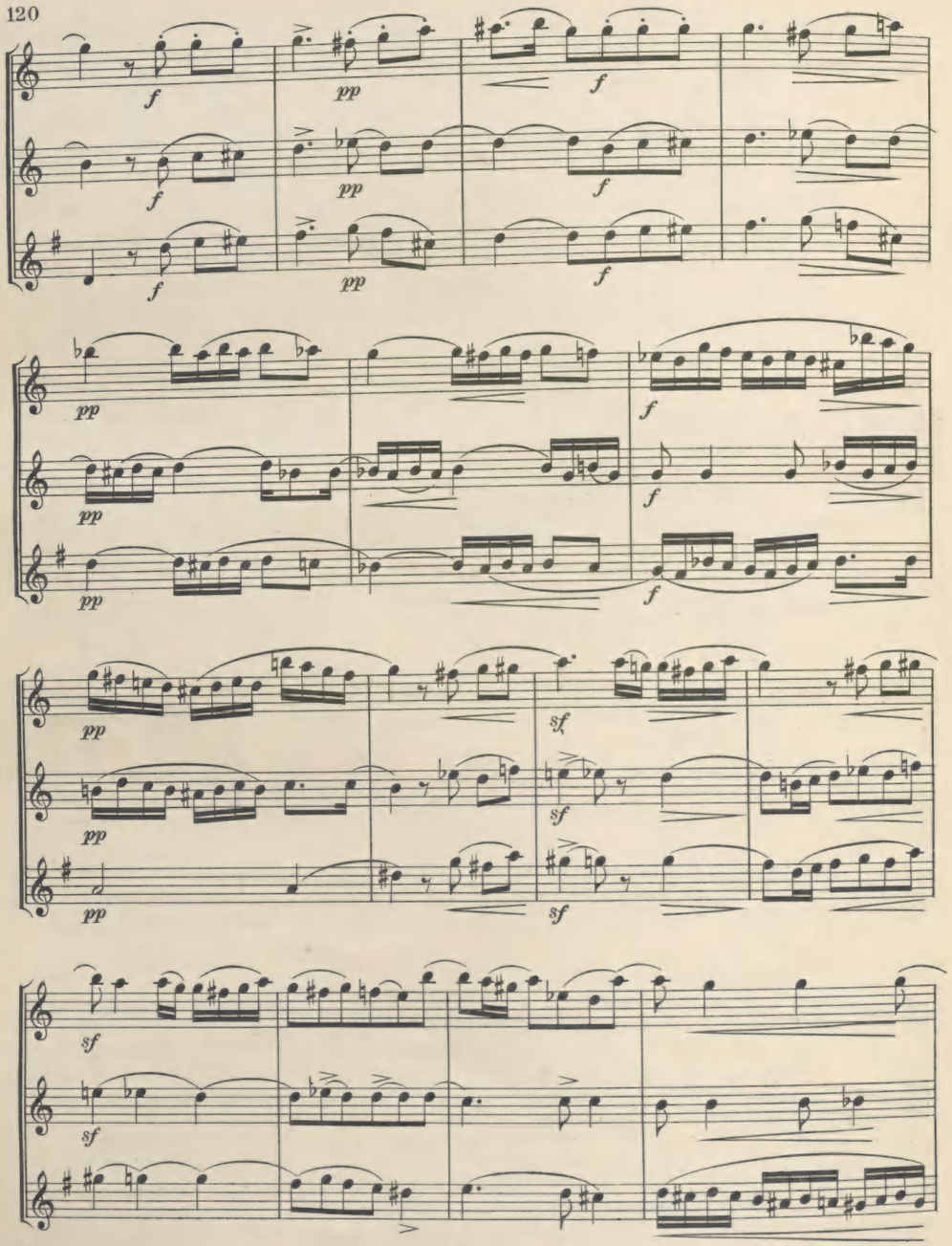
pp *sf*

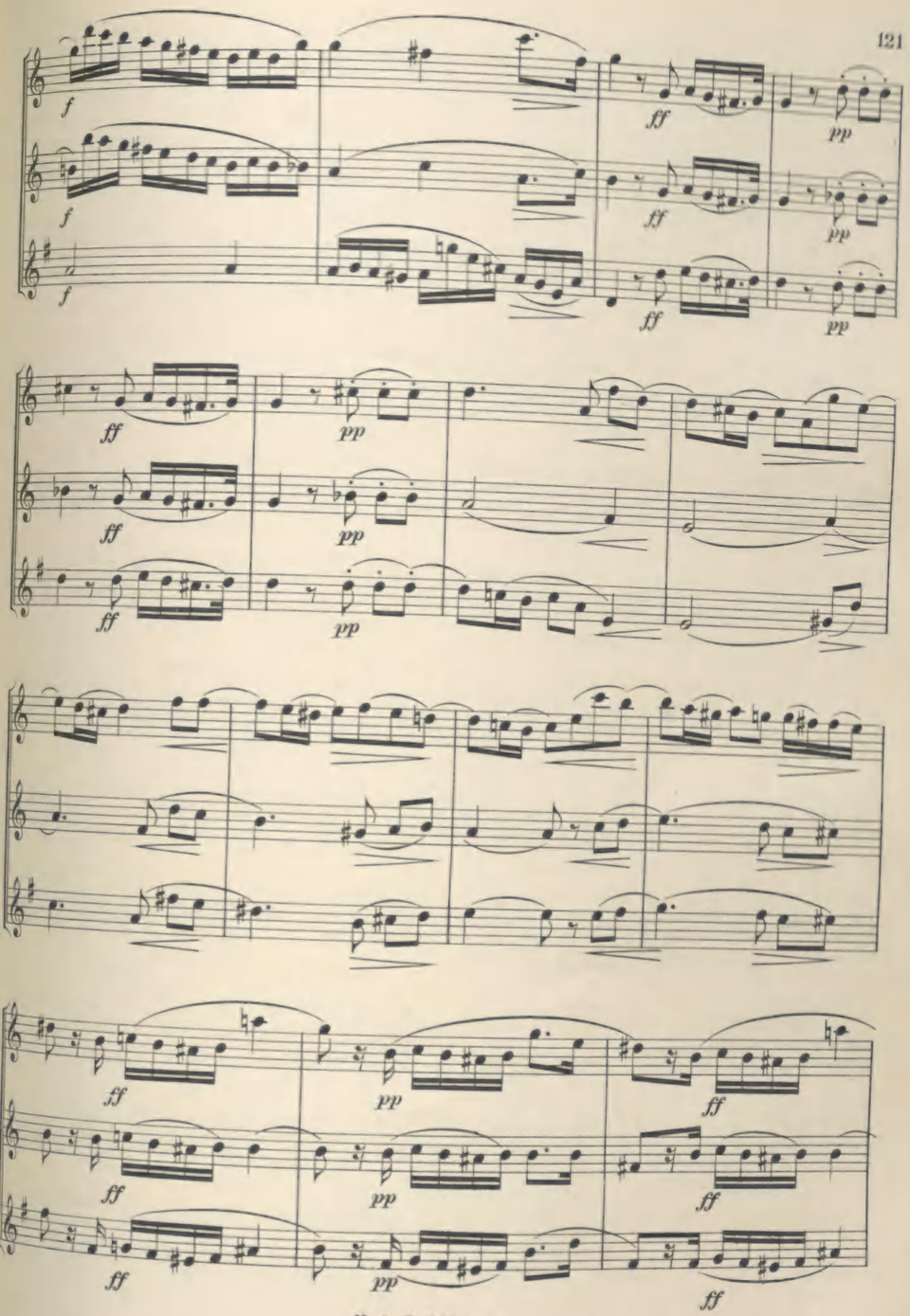
sf

pp *f*

f

pp


f
pp
f
pp
f
pp
f
pp
f
pp
f
pp
f
pp
f
pp
sf
pp
sf
pp
sf
sf
sf


f
f
f
ff
pp
ff
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ff

pp

ff

ff

ff

pp

pp

pp

ff

ff

ff

pp

pp

pp

f

f

f

sf

sf

sf

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp pp pp sf sf

ritard. ritard. ritard. a tempo a tempo a tempo pp pp pp

pp pp pp

f pp f pp f pp

L. van Beethoven.

1st Oboe. 2nd Oboe. Cor Anglais in F.

p p p mf p mf p mf p sfp sfp

p p p p p

sf ff p pp

sf ff p pp

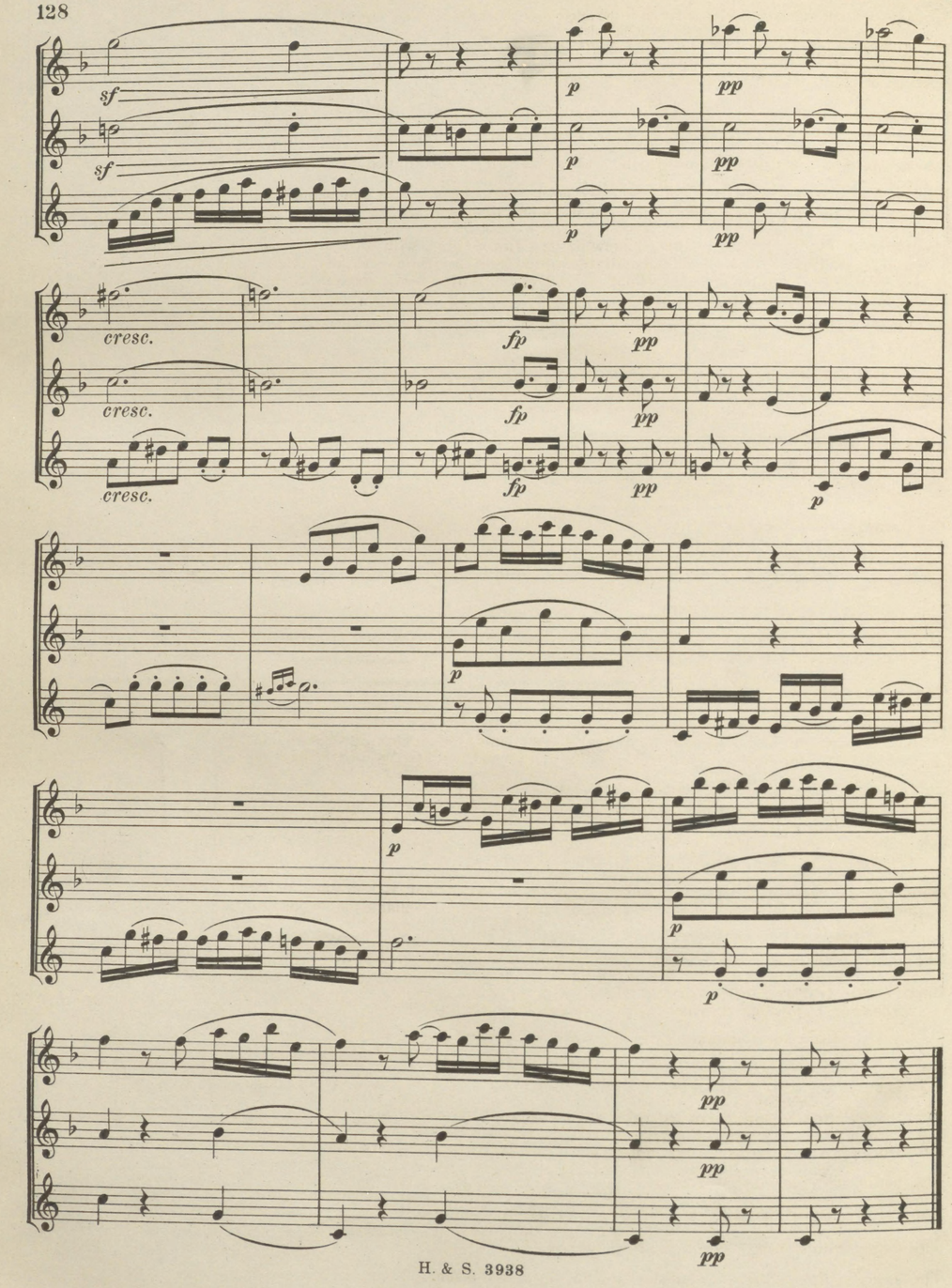
p p p

mf p mf p mf p

tr tr

sfp sfp sfp

p p p p p



OBOES.

The Oboes are in black African cocus or rosewood at the prices quoted in these columns. Opinions differ as to the best wood, but it must be borne in mind that Brod, in his celebrated works, gives a distinct preference to the black African cocus. Ebonite is strongly recommended for all extreme climates and the cost is £2 2s. extra.

		Excelsior Sonorous Class A.	Superior Class.	First Class.
		£ s. d.	£ s. d.	£ s. d.
440	**Hawkes & Son's Military Model**, with 13 keys and 2 rings, metal lined joints	9 9 0	—	—
441	**The same**, extra strongly made, with forged key work, with the wood of ring holes made flush with the rings and latest improvements, metal lined joints	11 11 0	—	—
442	**Hawkes & Son's Military Model**, with 15 keys and 3 rings, metal lined joints	12 12 0	—	—
443	**The same**, extra strongly made, forged key work, with the wood of ring holes made flush with the rings, and latest improvements, metal lined joints	14 14 0	—	—
444-45	**The Hawkes Model Military Oboe**, a new pattern *(see design)*, with all key work very strongly made in German silver, **specially designed for Army Solo work**, in black cocus wood or rosewood, all joints metal lined, as above, and **with thumb plate** for B♭ and C left hand, and **descending to low B♭**	18 18 0	10 10 0	—
	Sterling silver keys, £6 6s., £7 7s., and £9 9s. extra. In Ebonite, £2 2s. extra.			

CONCERT AND SOLO OBOES FOR ORCHESTRAL USE.

On the Hawkes-Morton Models.

450	**Style 1, Original Hawkes-Morton Oboe**, with metal lined joints, 17 keys and 5 rings, raised finger holes, single action octave keys, double action for E♭ and F, thumb plate with its various uses; F♯ and G♯ shake key, F♯ and G ditto, and descending to low B♭, as in design; in wood, with German silver keys	25 0 0	—	—
451	**The same**, with sterling silver keys	30 0 0	—	—
452	**Style 2, Hawkes-Morton Oboe**, the same as above with the addition of double action octave keys with automatic covering balance; in wood, with German silver keys	27 0 0	—	—
453	**The same**, with sterling silver keys	32 0 0	—	—
454	**Style 3, Hawkes-Morton Oboe**, same as Style 2, with Barret action added as in design; in wood, with German silver keys...	29 0 0	—	—
455	**The same**, with sterling silver keys	36 0 0	—	—
456	**Hawkes & Son's New Perfected Bore**, metal lined joints, 17 keys, 3 rings, double action for E♭, plate for high D, plate for B♭ and C, left hand, cadence for C♯, descending to low B♭ (extra for sterling silver keys, £5 5s.); in wood, with German silver keys ...	18 18 0	—	—
457	**The same**, 15 keys, 3 rings, double action E♭, plate for high D, and plate for B♭ and C, left hand (extra for sterling silver, £5 5s.); in wood, with German silver keys	15 15 0	—	—
458	**The same**, 15 keys, 3 rings, double action for E♭, and plate for high D (extra for sterling silver keys, £5 5s.); in wood, with German silver keys	14 14 0	—	—
459	**Good French make**, 13 keys and 2 rings; a very good instrument, well in tune, all joints metal lined, recommended as being good value, and quite reliable; in wood, with German silver keys	—	—	4 14 6
460	**The same**, with 15 keys and 2 rings; in wood, with German silver keys	—	6 16 6	—
461	**Good Orchestral or Military Band Oboe**, with 17 keys, 3 rings, thumb plate, and descending to low B♭; in wood, with German silver keys	—	10 10 6	—
	Extra cost of Ebonite to either of the last three instruments, £1 1s.			

COR ANGLAIS.

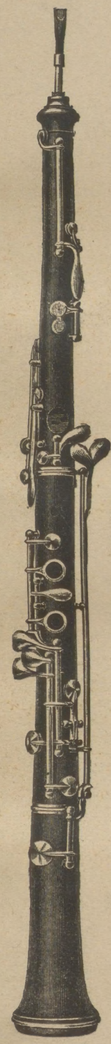
Of Rosewood, with German Silver Keys, Silver Plated.

466	**Cor Anglais**, with 15 keys, 3 rings, plate for high D, double action E♭ resonant key ...	15 15 0	—	—
467	**The same**, with sterling silver keys	22 0 0	—	—
468	**The same as Style 1 Original Hawkes-Morton Oboe**, and resonant key	30 0 0	—	—
469	**The same**, with sterling silver keys	40 0 0	—	—
470	**The same as Style 2 Original Hawkes-Morton Oboe**, and resonant key	30 0 0	—	—
471	**The same**, with sterling silver keys	40 0 0	—	—

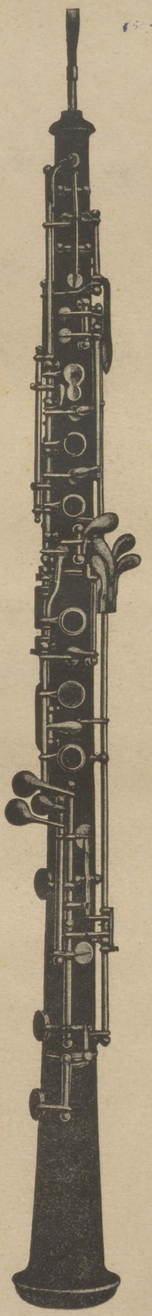
LE 0 11

MAY 29 19

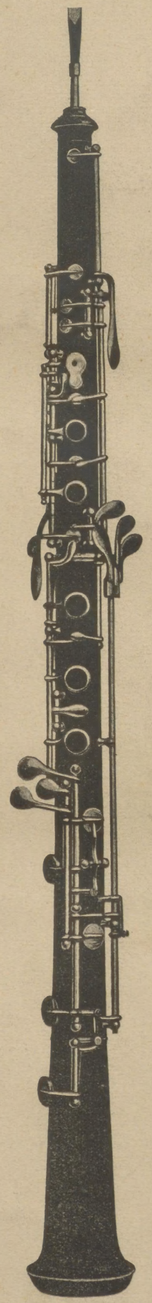
Illustrations of Oboes.



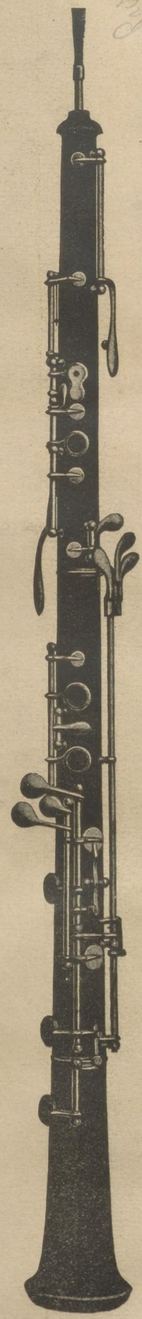
No. 459. FRENCH MAKE, 13 keys, 2 rings. £4 14 6



No. 454. Style 3, HAWKES MODEL, with Barret action, in wood, with German silver keys, £29
No 452. Style 2 is the same as Style 3, but minus the Barret action, £27.



No. 450. Style 1, HAWKES-MORTON MODEL, in wood, with German silver keys, £25



No. 444. MILITARY MODEL, with thumb-plate, and descending to low B♭, £18 18.

HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.